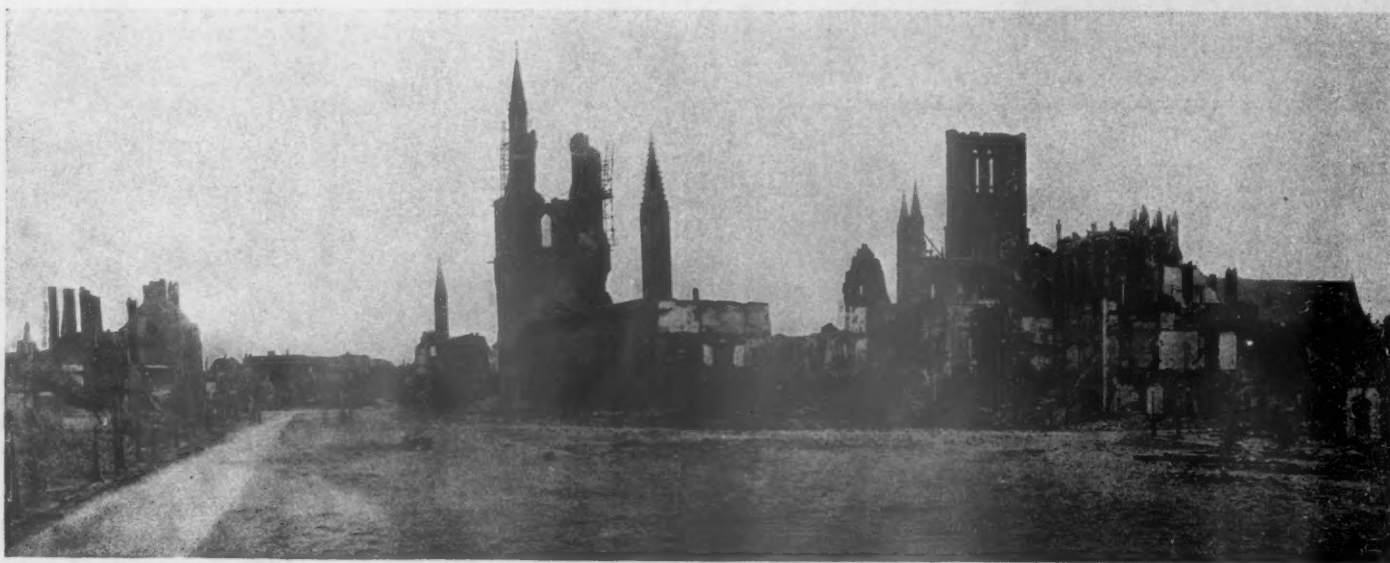


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VOL. XXXIX

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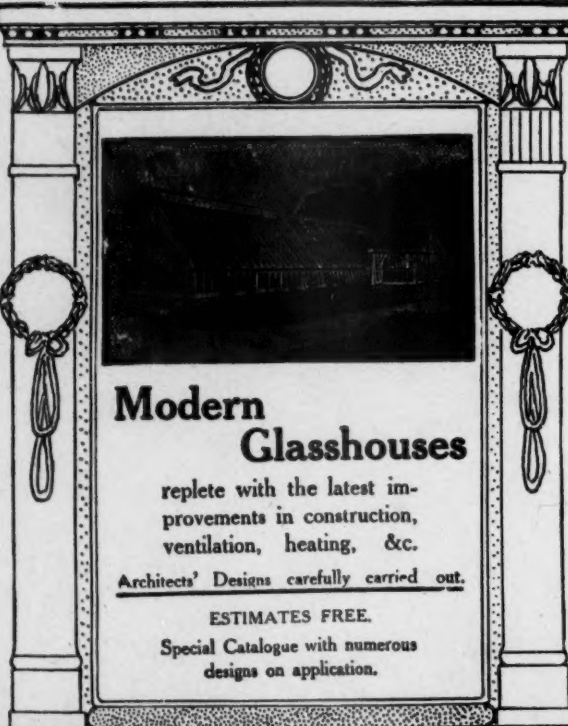
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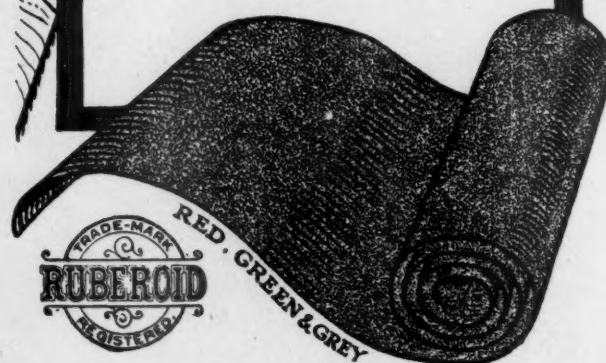
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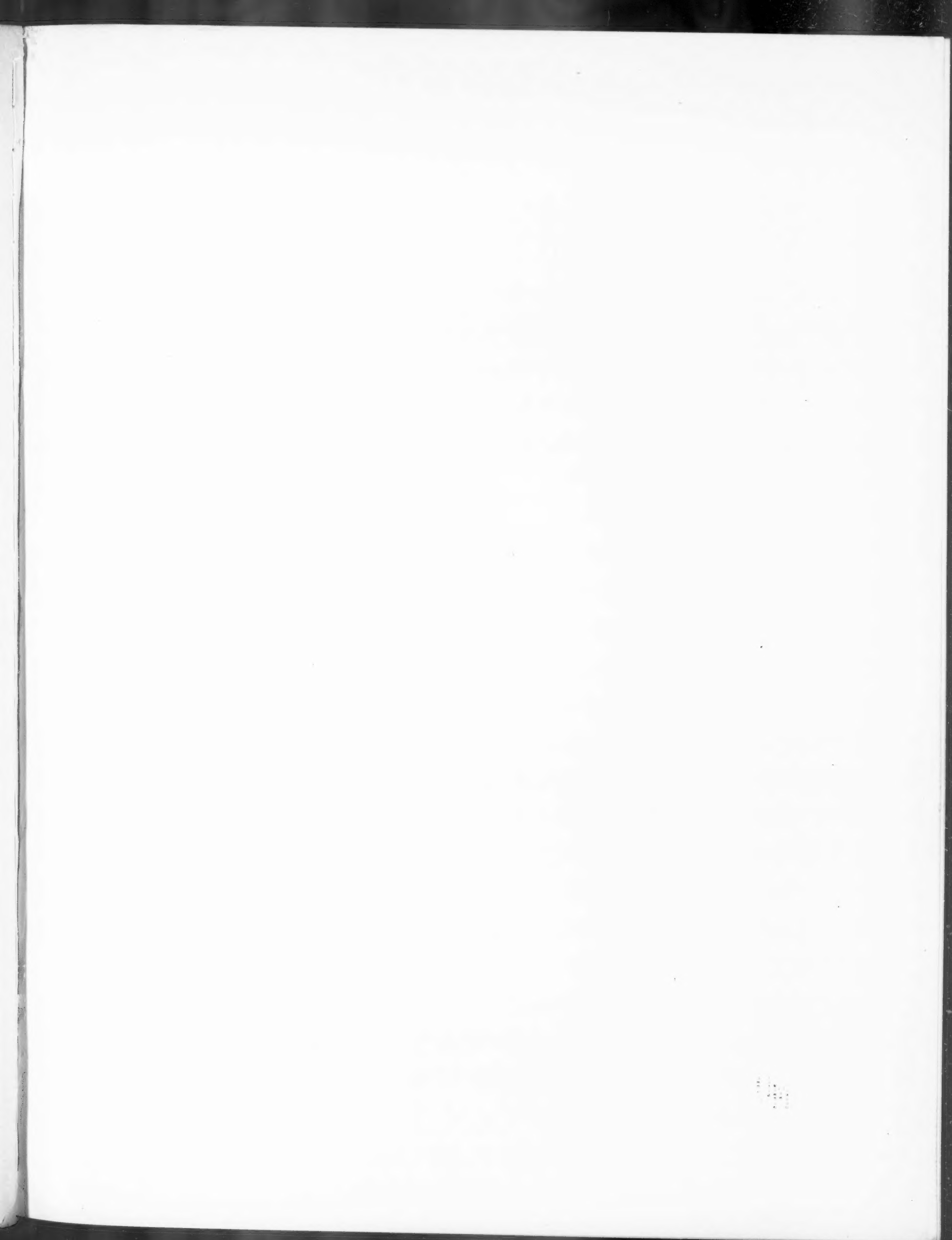
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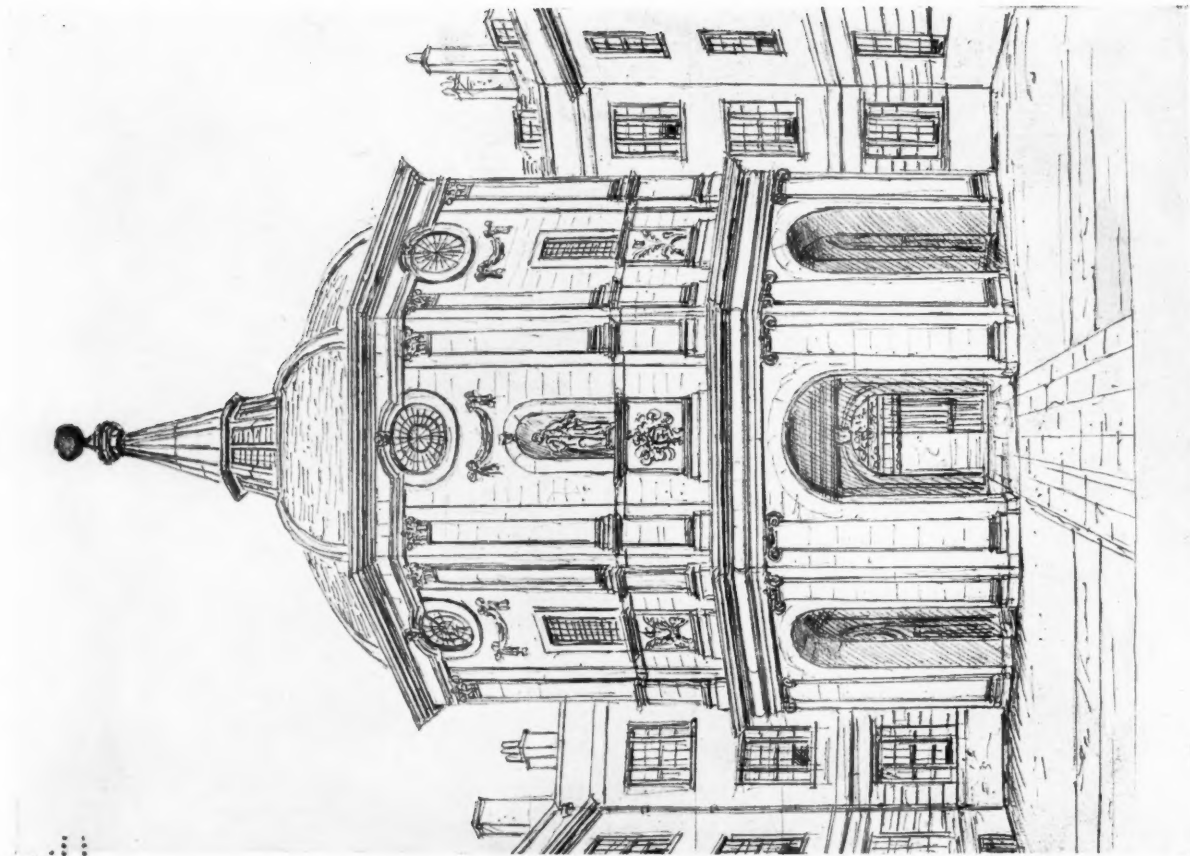
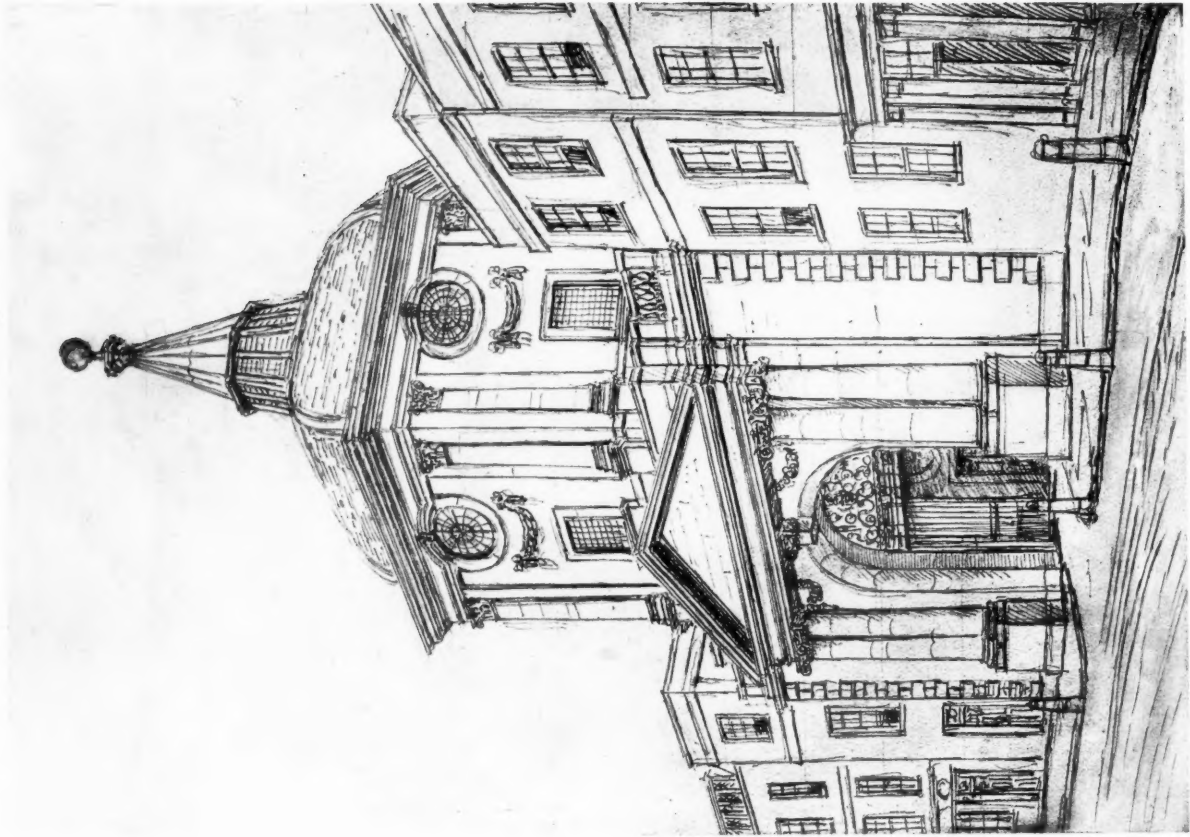
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Main Entrance.

April 1916.

THE COLLEGE OF PHYSICIANS, WARWICK LANE, LONDON (NO LONGER EXISTING).

Sir Christopher Wren, Architect.

From pencil sketches made in 1828.

WREN'S COLLEGE OF PHYSICIANS IN WARWICK LANE.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

THE list of vanished London buildings is a long one, and it is ever being added to. Many a masterpiece has been sacrificed in the cause of so-called modern "improvements," and only too often such records as have been preserved are so slight as not to give any adequate idea of the design, nor to compensate in any way for the loss to historic architecture. In these days there is no excuse for the neglect to preserve careful records, but in the case of buildings pulled down or dismantled a century or so ago it must be considered a fortunate thing if reliable drawings were made, and more fortunate still if these drawings have been safely kept. At various times, and for various causes, onslaughts have been made on Sir Christopher Wren's executed works, and each onslaught has left the architecture of London so much the poorer. Buildings which once figured prominently in the life of the city have disappeared, and are in danger of dropping out of memory altogether, although, apart from their associations, they may have been of great architectural interest. The claims of the College of Physicians in Warwick Lane to something more than the passing mention accorded to it by modern writers have never been realised, partly because the better-known prints have given an erroneous impression and failed to do justice to its forcible design. Never very conspicuous, on account of its restricted frontage in a narrow street, it was nevertheless the headquarters of a learned society, and the meeting-place of the most eminent medical men in the country for a period of about one hundred and fifty years.

Many are the references to it made by eighteenth-century writers on London architecture. One observant critic, in 1734, says that it is "a building of wonderful delicacy, and eminently deserves to be consider'd among the noblest ornaments of this city; and yet so unlucky is its situation that it can never be seen to advantage, nay, seldom seen at all, and what ought to be conspicuous to everybody is known only to a few, and those, too, people of curiosity who search out their own entertainments."*

Thomas Linacre, the chief English physician and one of the best Greek scholars of his time, a friend of Erasmus and of Sir Thomas More, obtained from King Henry VIII, with the aid of Cardinal Wolsey, in September 1518, a charter incorporating physicians, and granting the college thus formed certain powers over the practice of physic and over admission to it in London. The first meetings took place at Linacre's house

in Knightrider Street, where the lectures soon after founded necessitated more room. The College was therefore moved to Amen Corner, near Paternoster Row, and just within the wall of London, where Dr. Harvey, of immortal fame, built a convocation hall and library which, with their contents, he granted to the College for ever. The whole of this was, however, swept away by the Great Fire in 1666, and after being temporarily housed for a time, the College purchased a site on the west side of Warwick Lane, off Newgate Street, a street long famous for its association with the Nevilles, Earls of Warwick, and known to antiquarians for the two celebrated inns, the "Bell" and the "Oxford Arms," which were situated in it. A considerable sum of money was raised about 1670 for the erection and equipment of a new building

on a scale commensurate with the increased needs of a powerful and ever-growing society. It is this new home, which is said to have been completed in 1674,* that concerns us here; but this, too, was destined to be superseded in due course, for the changed aspect of the city in the early years of the nineteenth century, and the general trend westwards of social and academic life, prompted the members to make another move. A site having been selected, Sir Robert Smirke, R.A., was entrusted with the erection of the fine building facing Pall Mall, on the west side of Trafalgar Square, which, since June 25th, 1825, has been the headquarters of the College of Physicians. Wren's building was inevitably doomed by this move, and it has long since been swept away, but not before the pencil sketches reproduced on Plate I had been made by J. Buckler, an archi-

tect of repute: they are dated 1828, and record the chief feature of the building more truthfully than any drawings hitherto published.

The name of Dr. Robert Hooke (1635-1703) is associated in most minds with the erection of this building in Warwick Lane, and it is not by any means unlikely that he had a good deal to do with it. It is, however, very improbable that he was in any way responsible for the architectural character of the entrance front, which savours strongly of Wren's manner. Dr. Hooke was a brilliant scientist possessing the type of mind which prompted him to turn his skill to practical uses. That he dabbled in architecture before the Fire, and in the capacity of Surveyor assisted Wren during some of his busiest

* Some authorities give 1689, but it is hardly likely that there would have been such delay, and February 25th, 1674, will be found as the date given for the opening ceremony in "The Gold Headed Cane," by Dr. W. MacMichael, 1827, a book which contains much of interest about the Royal College of Physicians and its eminent Fellows



VIEW IN THE COURTYARD.

From an old engraving.

* Ralph, J. "A critical review of the Public Buildings, Statues, and Ornaments in and about London and Westminster." 1734.

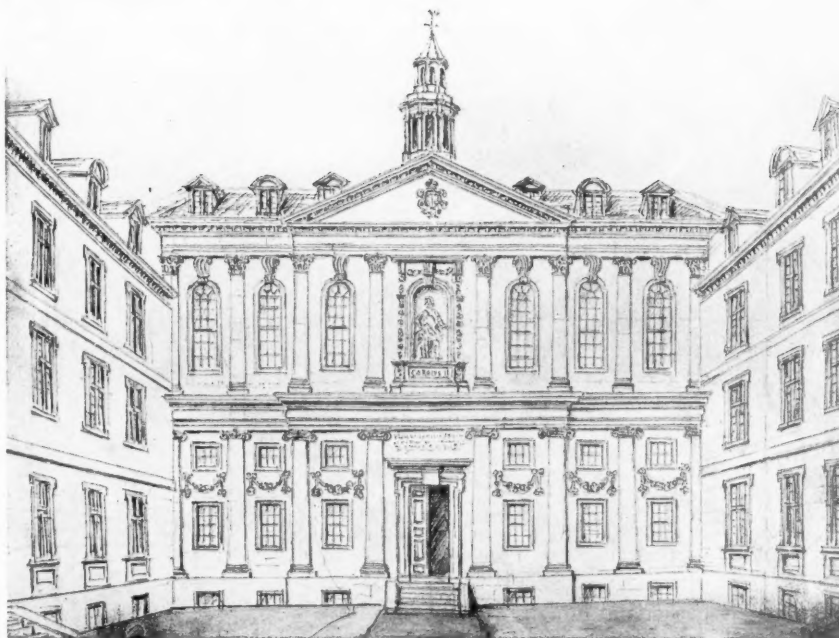
years, seems to be an established fact. In 1667 he exhibited a model for rebuilding the city which secured him the appointment of City Surveyor, and it is on record that Wren "took to his assistance Mr. Robert Hooke, professor of geometry in Gresham College, to whom he assigned chiefly the Business of measuring, adjusting, and setting out the Ground of the private Street-houses to the several Proprietors, reserving all the public Works to his own peculiar Care and Direction." Although this should make his position clear, he has been accredited with the design of several buildings in and near London—the College of Physicians amongst them; but, with the exception of Bethlehem Hospital* and of Montagu House,† it is by no means certain that he acted in the capacity of architect. That he was associated with Wren in the superintendence of building operations in Warwick Lane is more than likely, as he was in close touch with the Society for the greater part of his life, and was elected a Fellow in 1693.

From the fact that amongst the collection of drawings by Inigo Jones preserved at Worcester College, Oxford, there is a design for a College of Physicians dated 1651, and marked "not taken," it may be surmised that the accommodation in Amen Court had long been outgrown; but it was not till some years after the Fire that any building scheme seems to have been proceeded with.

The passer-by in Warwick Lane, as the writer of 1734 suggests, can have obtained little idea of the extent of the new

* Taken down 1814-15.

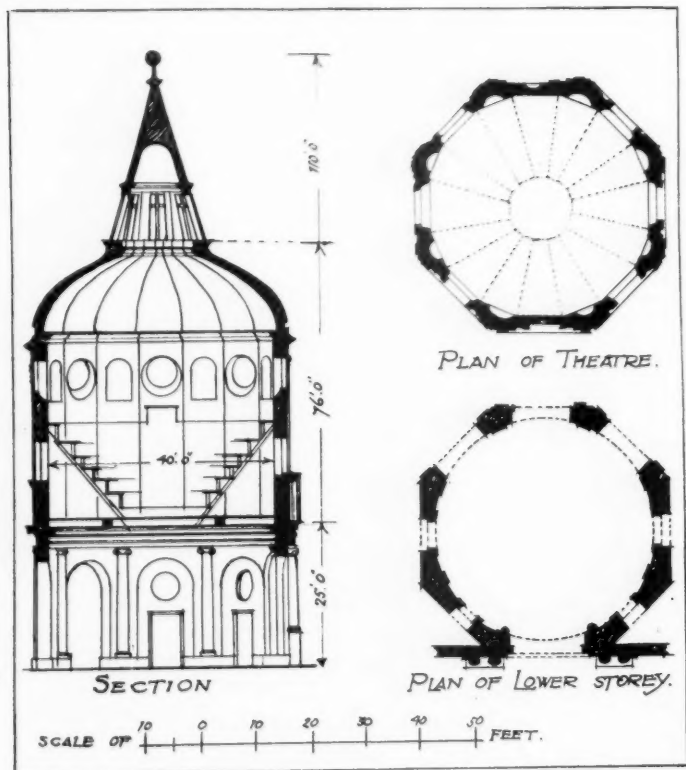
† Burnt down January 19th, 1685-6, and rebuilt by Puget, but no longer existing.



PRINCIPAL FRONT IN THE COURTYARD.

From a pencil sketch made in 1828.

building; for, although it presented such a narrow frontage to the street, the site was really of considerable extent. Around a large paved courtyard were situated the hall and court-room, flanked by offices and lodgings for professors, curators, and others engaged in teaching and administration. The most distinctive part of the whole scheme was unquestionably that on the Warwick Lane or entrance side; for above an arched lower storey, through which access was gained to the courtyard, rose the famous octagonal lecture theatre surmounted by a dome of unusual section. The entrance archway and its flanking walls took up the whole frontage to the street, and gave a broad base for the octagon above. On the courtyard side the design of the central arched entrance with a niche over it, surmounted by an elliptical window, recalls the similar arrangement used by Wren about 1682 in the arched entrance from Newgate Street to Christ's Hospital—another fine building lost to London. Amongst critics the dome brought a certain amount of discredit to the whole design because of its outline, but there were reasons why such a treatment should have been resorted to. The lecture theatre had, above all other considerations, to be practical from the scientist's standpoint. In order to obtain ventilation and a flood of light where they were needed, and where their omission would certainly have brought down the wrath of the physicians upon the head of the architect, the customary lantern designed solely for external effect was given up, and a straight-sided tapering lantern was provided which satisfied the doctors but detracted from the dignity of the external sweep of the dome. That it was not by any means unpleasing, however, is not to be wondered at when its date and its designer are borne in mind. The similarity of its outline to the dome of the Baptistery of Pisa at once strikes one, though the curve of Wren's dome is very much the flatter of the two. It is generally supposed that Wren was familiar with this exploit of the Pisan builders when he designed the structural brick cone between the inner and the outer domes of St. Paul's Cathedral, and it is interesting and corroborative of this theory to find that the outline of the ancient cupola, as known to Wren from illustrations, was followed fairly closely



SKETCH PLANS AND SECTION OF THE LECTURE THEATRE.

in the design of this much smaller building. On the summit was a large gilt ball, intended to denote the universality of the healing art; but after the publication of the "Dispensary," in 1699, from the pen of the celebrated Sir Samuel Garth (1661-1719), physician and poet, the building came to be popularly known as the "gilded pill." Garth laid the scene of his satirical poem—which was aimed at the apothecaries at a time when the establishment of out-patient rooms was a subject of hot debate—in this identical building, and the reference to the dome, which is unmistakable, occurs in Canto I:—

Not far from that most celebrated Place,*
Where angry Justice shows her awful face;
Where little villains must submit to fate,
That great ones may enjoy the world in state;
There stands a dome, majestic to the sight,
And sumptuous arches bear its oval height;†
A golden globe, placed high with artful skill,
Seems, to the distant sight, a gilded pill.

The theatre, about 40 ft. in diameter, was fitted with six ranges of seats, rising steeply one above another around a central arena, where a table and three seats were arranged, one for the President, a second for the operator, and a third for the lecturer. Here the anatomy lectures were given. From all accounts it appears to have been regarded as a model theatre, and it was especially successful in its acoustic properties. Elmes,‡ writing in 1823, eulogises this interior as being "one of the best imagined for seeing, hearing, and classification

of students and fellows, and for the display of anatomical demonstrations or philosophical experiments upon a table in the middle of the arena, of any building of its size in existence." From Professor's Cockerell's measurements its plan and section have been preserved (see illustration on opposite page).

The quiet dignity of the courtyard accorded well with the atmosphere which permeated this seat of learning. From the views here reproduced it will be seen that it was enclosed by brick buildings with stone introduced for the principal members, and that the side opposite the entrance was treated with a pilaster order to each storey—Ionic below and Composite above—with a central pediment, above which rose a well-designed turret, the north and south sides being left very plain.* If Dr. Hooke had a hand in the elevations, it was doubtless in this courtyard that his work was to be seen. The central niche contained a statue of Charles II, and facing it on the octagon was a statue of the notorious Sir John Cutler, who dazzled the eyes of the Fellows in 1674, with his promises of donations to the building funds, promises which appear to have been sadly misunderstood, for in 1699 the executors of Sir John sent in a claim not only for the amount of the "donations," but also for the moneys lent, together with interest on the total which had accrued in the meantime. Great was the consternation of the Fellows, who, although they allowed the statue to remain, promptly effaced the Latin inscription beneath it, which had, as it happened, too long extolled the virtues of their generous benefactor! Another writer, who, under the assumed name of "Don Manuel Gonzales," wrote a description of London in 1731,

* Newgate Prison.

† The College of Physicians.

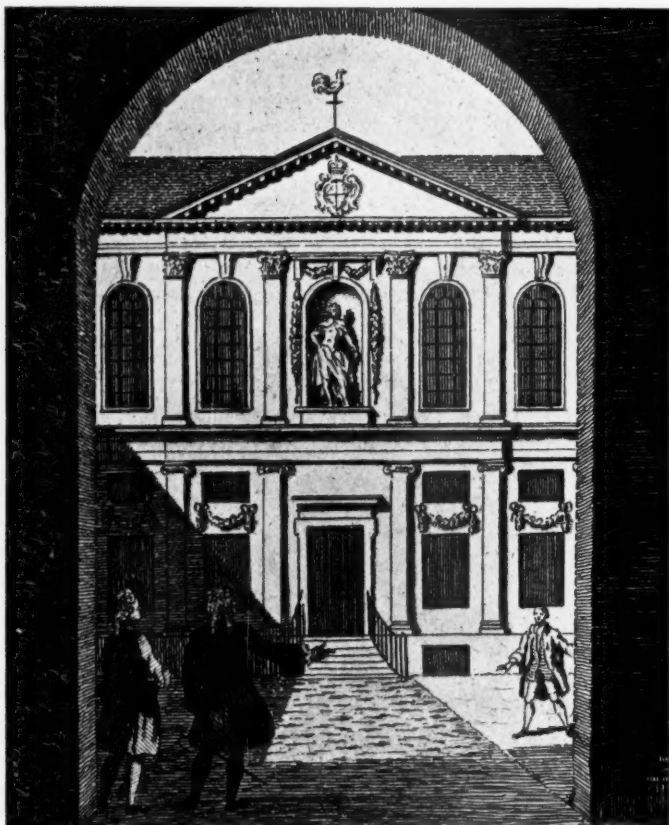
‡ James Elmes. "Memoirs of the Life and Works of Sir Christopher Wren." 1823.

* A plan of the whole building at the ground-floor level is given in "Public Buildings of London." J. Britton and A. Pugin. Vol. II. 1823.



THE COURT ROOM.

From a coloured drawing by T. Rowlandson in Ackermann's "Microcosm of London," 1808.



COLLEGE OF PHYSICIANS, WARWICK LANE: CENTRE OF THE COURTYARD FRONT.

From an old engraving.

says: "The apartments within consist of a hall, where advice is given to the poor gratis; a committee-room, a library, another great hall where the doctors meet once a quarter, which is beautifully wainscoted, carved, and adorned with fretwork." The hall referred to was on the first floor, and is recorded in the sketch by Rowlandson, published by Ackermann in 1808, and here reproduced, in which the bewigged doctors are seen sitting around a long table examining an unfortunate candidate. The rich plaster ceiling and panelled walls are such as one would expect to have been set up at the period, and accounts speak of a fine oak staircase and other panelled rooms. But all have vanished. In 1844 butchers carried on their trade in the courtyard, and the building was in the occupation of a firm of brassfounders. The lecture theatre appears to have been demolished in April 1866, and the greater part of what was left was burnt out on January 3rd, 1879.

Such in brief is the story of one of the most interesting seventeenth-century buildings in London, and one which testified to the resourcefulness of Wren in a marked degree. The narrow frontage gave him his opportunity, and, seizing upon it, he produced a design which struck a note of distinction, and expressed the peculiar nature of the uses to which the building was destined. Many another vanished London building which once played a prominent part in the social and public life of the city bore evidence of the genius of its designer. Built to stand for ages, they have been swept away in the tide of modern progress, and once familiar landmarks must be sought now on the shelves of libraries and museums. But it would be well if search were more often made to throw light not only on their designs, but also on their associations, for they speak of the past, and give messages which are well worth reading.

My thanks are due to the Harveian Librarian of the Royal College of Physicians for valuable assistance.—A. S.

A LINK WITH THE REGENCY.

A CENTURY has elapsed since the ubiquitous John Nash set the fashion and wove a gay gown for Dame London's pleasure. It is a somewhat tattered garment in these days, for its once delicate colour has changed to a non-descript tint; moreover, it shows signs of many amateur attempts to bring it into the mode. Yet the old lady is not distrustful of the dress which once charmed her Corinthian admirers. Every spring, in honour of the Sun and in memory of the departed triumphs, she dyes the dress anew, and, despite its torn and ragged appearance, it still retains that hall-mark of respectability, an appearance of good taste. Londoners a century ago were much excited regarding the ambitious activities of Nash and the "Committee of Taste." The terraces of Regent's Park were in embryo, Regent Street was nearing completion, and the Quadrant was a forest of scaffold poles. Carlton House and the Haymarket Theatre were ablaze with gas lamps; Beau Brummell, leader of the elect, strutted about in hessians and pantaloons, with a cravat tied in fastidious taste, the envy of all and sundry. Malacca canes with swinging tassels, swordsticks, quizzing-glasses, and gilt cornucopia for carrying bouquets were everywhere to be seen. These attributes and their owners made a fantastic pageant symbolic of the victory of Waterloo; they were the products of a period of theatrical tendencies. London has cherished the memory of those days, for not only do they mean to her the silver age of English architectural expression, but they imply the last flicker of courtly aristocracy before the deluge of machinery and industrialism swept away artistic impulse.

At a time when Regent Street was receiving its quota of tenants from the Strand and other parts, Coventry Street, by reason of its proximity to the world of fashion, enjoyed a share of reflected glory. Tallis, with his line illustrations, shows us the aspect of the street and its prosperity in early Victorian days. Alas! with the exception of Messrs. Lambert's charming shop, shown in Mr. Hanslip Fletcher's drawing (Plate II), everything of note has since been swept away. We are grateful for the incident of this building, although rumour is current that it too may soon be destroyed, and time's improving hand will decree a modern building in its stead.

Architecturally considered, the premises, as a whole, have little of compelling interest. They belong to the age when plain brickwork was considered expedient. The real charm, however, inheres in the many-paned shop-fronts and the twin insignia of Royal patronage. When we halt to consider the subtle retiring delicacy of this range of shops, we can forget all we have imbibed concerning motor-buses and taxi-cabs. The magic lettering, "Goldsmiths and Silversmiths to Their Majesties and to H.R.H. the Duchess of Kent," in ciphers of the period, carries us back to the days of the Regency. For the nonce the pavement is alive with dandies and military men, exquisites in blue coats, topboots, and buckskins. And the display of period silver and Sheffield plate serves to heighten the illusion.

Lambert's, indeed, is a unique survival of the fittest. It is still the first silversmith's in London. The wares displayed behind its sash-bars are of the same kind that have graced the shelves and tempted the pockets of Londoners during the passing of years; for both shop and contents are above the changes of fashion, a page of history for all to mark.

A. E. R.

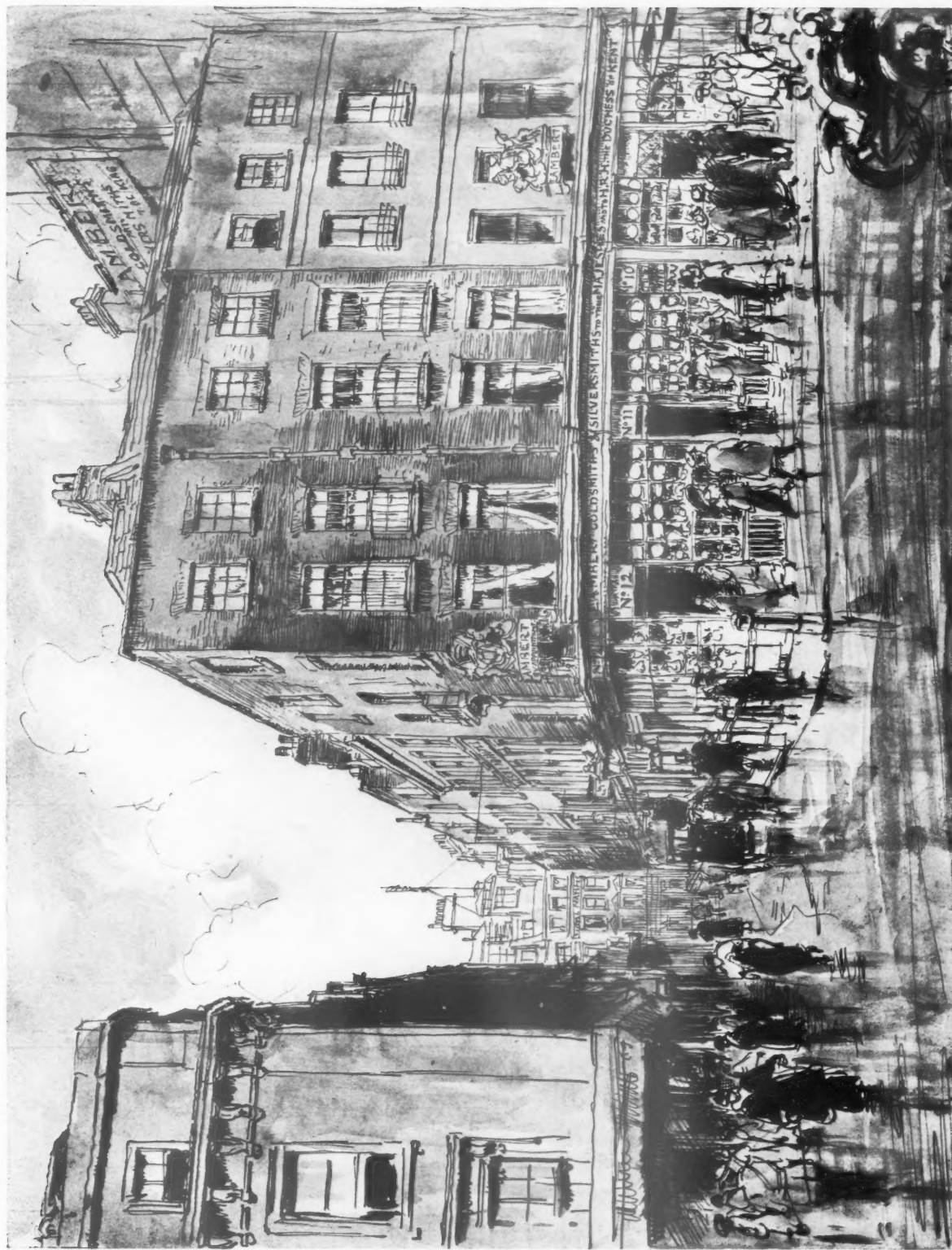


Plate II

April 1916.

COVENTRY STREET, LONDON; A LINK WITH THE REGENCY.

From a water-colour drawing by Hanslip Fletcher.

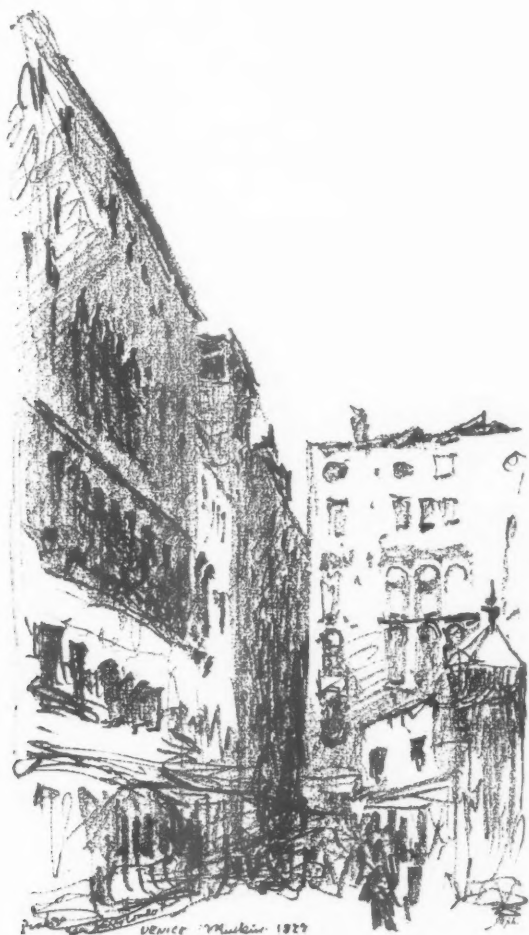
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SOME SKETCHES BY JOHN RUSKIN.

OF John Ruskin as a critic of the arts there may be two opinions; certainly so far as architecture is concerned he is not to-day an accepted authority; but to John Ruskin as a writer of magnificent English, and also as a brilliant draughtsman, we can all pay generous tribute. The accompanying six illustrations, hitherto unpublished, taken from his sketch-book, though they are no more than quick records of passing impressions, testify to John Ruskin's gift as an artist, and as such are of very great interest. They do not call for individual comment or description, but in connection with them we would give some extracts from a brilliant article in the "Journal" of the American Institute of Architects.

three months strained his "poor little faculties" to the utmost. He made many small sketches in pen and indian ink, and the following winter set himself to write a poetical account of the tour, illustrated with drawings in imitation of the engravings in Rogers's "Italy." This book had been given to him by Mr. Telford, his father's partner, and the engravings were from drawings by Turner. Ruskin had never heard of Turner, but the effect of these reproductions was so great that the main tenor of his life was determined.

In 1834 Ruskin was hard at work studying geology, architecture, writing verses, and drawing. That he had some appreciation of the merits of his own work is evidenced by a



VENICE: A STREET SCENE.

At the tender age of ten, says the author, Mr. Henry Winslow, Ruskin began to draw, copying maps in an atlas, and at twelve he was given a drawing master, a Mr. Runciman, who taught him perspective, but failed to cultivate the boy's already remarkable delicacy of pen line. In the same year his father subscribed to a volume of Prout's published sketches of Flanders and Germany, and Ruskin became familiar with an artist for whom he was always to care and by whom he was much influenced. This volume of sketches so delighted the Ruskins, father and son, that Mrs. Ruskin suggested that they might see the places in reality, and so it came about that in 1833 the future author of "Modern Painters" had his first view of Switzerland and Italy. It was a time of passionate happiness for the sensitive boy, and the excitement of those



VENICE: THE CASA FALIER.

comment on this year's drawings in which he says "there was really the making of a fine landscape or figure outline engraver in me." An illness in 1835 was followed by another trip to the Continent, which really began at Abbeville, where he had his first taste of French Gothic and French provincial life, in the little, then unspoilt, town, the market place of which he was later so beautifully to draw.

The next artist to directly, though slightly, influence Ruskin was Copley Fielding, then president of the Old Water-Colour Society. The elder Ruskin had bought one of Fielding's paintings, and the delight of father and son in his work led first to their making his acquaintance and later to his giving water-colour lessons to Ruskin. The boy soon learned the somewhat academic method of his master, but as quickly

discovered that Fielding's processes were of little use in portraying the Alps, and, more important still, he realised that his own gifts did not lie in the direction of colour composition; so he returned to his line work. This was derived from Prout, and was characterised by a sharp line ending in a dot, and this Proutesque style became more and more mannered until, in 1840, he abandoned it and tried a method learned from David Roberts. Certainly of its kind his drawing of the Casa Contarini Fasan at Venice is nearly perfect, and as wonderful as a bit of Venetian lace in the intricacy and delicacy of its detail.

Before 1836 Ruskin had never seen a Turner drawing, and the pictures he had seen appear not to have made much impression on him; but in that year Turner exhibited three paintings which were attacked in a hostile review published in *Blackwood's Magazine*. This article raised Ruskin to the pitch of "black anger," and he wrote a defence, or rather a scathing rejoinder, which was sent to Turner for his approval before being published; but the old painter only replied that he did not notice such attacks, and sent the manuscript to the purchaser of one of the three pictures. Thus was written what was virtually the first chapter of "Modern Painters," and thus began Ruskin's acquaintanceship with the man whose name was to be for ever linked with his.

David Roberts, already alluded to as the artist whose method Ruskin copied after 1840, was a Royal Academician, a "kind of grey mirror," "destitute of imagination" and "incapable of colour." He had been in Egypt and Syria, and had brought back many drawings which, as records, were invaluable before the days of the photograph. His method, which differed in no essentials from that employed by the early Italians, consisted in the use of a cool grey paper for his drawing, the shadows being indicated with a flat wash and the lights with a warm white. Of some drawings made in this way, in 1841, Ruskin says: "I can say now forty years later, with certitude, that they could not have been much better done. I knew absolutely nothing of architecture proper, had never drawn a section nor a leaf moulding, but liked, as Turner did, to the end of his days, anything that was graceful and rich, whether Gothic or Renaissance; was entirely certain and delicate in pencil touch and drawn with an acuteness of delight in the thing as it actually stood, which makes the sketch living and like, from corner to corner. This much I could do, and did do, for the last time. Next year I began trying to do what I



VENICE: ON THE ZATTERE.



VERONA: PIAZZA DELL' ERBE (?)



VENICE: A CANAL.

could not, and have gone on ever since spending half of my days in that manner.

In 1839, the year after he left Oxford, Ruskin made what was for him a very important discovery. Noticing one day a bit of ivy about a thorn stem, he made a careful pencil study of it, and of this he says: "When it was done I saw that I had virtually lost all my time since I was twelve years old because no one had ever told me to draw what was really there." After this he never imitated anybody, but he came more and more under the influence of Turner.

In the autumn of 1845 he had arrived at Venice, and the sight of the Tintoretto paintings in the Scuola di San Rocco overwhelmed him as the Alps had done in younger days. "Modern Painters," which had been begun as a defence of Turner, now became a hymn in praise of old masters, and most of the drawings Ruskin made at this time, and for years after, were faggots for the fire he kindled with that book. There is a drawing of this period representing a portion of the ducal palace, which, though far less of a picture than the drawing of the Casa Contarini, is a far more serious affair. We hardly need to be told that it was "sketched by measurement," and we feel the determination to get the "small bit" quite "right." So intent was Ruskin on the architecture that the value of the sky is all wrong, looking as sombre as the twilight of a winter day; while the gondolas, the most insistent note of romance in Venice, are most summarily suggested.

One of Ruskin's many plans that were never carried to completion was an illustrated work on Swiss towns, and he was in Switzerland in 1854, 1856, 1858, and 1861, making drawings and notes. But the task did not prosper. Old buildings were torn down before he could draw them, and new ones were erected just where they spoilt the composition. In dismay and anger he saw the country which was most dear to him, his genius having a strong affinity with mountains, being day by day defiled with the by-products of modern travel. In a letter of 1856—when he was thirty-seven—he complains that he is getting old, and that he will have only 11,780 days left for work if he be spared until seventy. Meanwhile, when at home in England, he drew from the figure, sometimes in Burne-Jones's studio.

In 1868 he was again in Abbeville, and of the drawings he made there Ruskin himself said on one occasion: "It isn't Turner and it isn't even Prout; but it isn't bad"; and we may be permitted to agree that it is not Turner, but much finer than Prout.

In the spring of 1869 Ruskin was in Verona, it being a principle with him to return again and again to the places he loved, and among the many drawings made there was one of the Piazza dei Signori, in pencil and slight body colour. Compared with the drawing of the Casa Contarini, it shows how far he had progressed since his Proutesque days. There is

more exactness and still more fidelity, but a great freedom and an almost ethereal lightness of touch. Nothing is slighted—one can even read the poster on the wall announcing the production of Hugo's "L'Homme qui rit"; but what ease of manner and tenderness of execution, and how suggestive, from the cross on the top of the tower to the crowd under the archway!

In 1874 Ruskin was once more in Italy, this time in Lucca. Indeed, it might be thought that he spent all his time in travel on the Continent, if there were not the record of his other life, lecturing, contesting an election with Disraeli, furthering a hundred charitable and socialistic undertakings, and founding schools.

There is little to add to what has been said of Ruskin's methods of work. He drew until his hand was shaky and his eyes dim, using a modification of Turner's method to the end. Ruskin wrote like a god, but he drew in the spirit of a worshipper. His power of invention was small, his sense of composition not great; but his power of observation was prodigious, and his sensitiveness to beauty very keen. Also he had a knowledge and feeling for architecture, which, com-

combined with his artistic power, made his architectural drawings unique. Also—and this is important—it must be remembered that underlying the many manifestations of Ruskin's energy was a persistent spiritual impulse. He held that art was man's appropriate means of glorifying God's handiwork. He divided the world of artists into sheep and goats, and the goats practised art for its own sake.

This central theory

of Ruskin is clearly stated in "The Two Paths," where he says: "Wherever art is practised for its own sake, and the delight of the workman is in what he does and produces, instead of in what he interprets or exhibits, there art has an influence of the most fatal kind on brain and heart, and it issues, if long so pursued, in the destruction both of intellectual power and moral principle; whereas art, devoted humbly and self-forgetfully to the clear statement and facts of the universe, is always helpful and beneficial to mankind, full of comfort, strength, and salvation." This attitude, or, rather, this moralistic obsession, had its natural effect, as well on his drawing as on his writing; and it was the development of this, always dominative, side of his character which led him away from the field of art into the less flowery field of socialism. Incidentally it was the cause of his falling foul of Whistler. The world has now almost forgotten that famous trial, how Whistler won his farthing damages, and how, with more wit than kindness, he held up to ridicule on the point of his spiteful pen the mistakes and critical shortcomings of his adversary. Now, putting side by side one of Whistler's exquisite arrangements of racy lines, and one of Ruskin's delicately beautiful and piously faithful drawings, we may perceive the charm of both and the utter futility of that far-away trial.



VENICE: A CANAL.

THE PALACE OF OATLANDS.

By WILLIAM GRANT KEITH.

IN discussing Van Somer's portrait of Queen Anne of Denmark in the March number of *THE ARCHITECTURAL REVIEW*, Mr. Herbert C. Andrews adduces convincing evidence to prove that the group of buildings forming the background of that picture represents the palace of Oatlands, and not, as has hitherto been variously imagined, either Theobalds or Hampton Court. Among other points brought forward in his argument, Mr. Andrews draws attention to the entrance gateway in the wall enclosing the palace grounds, and it is in regard to this part of his evidence in particular that I now wish to carry the process of identification a stage further. For not only is it possible to date the building of this gateway by Inigo Jones from the architect's statement of account for the work, but we can compare his signed original elevational design with Van Somer's view of the gateway as it was actually carried out.

The account to which I refer, comprising a statement of charges for building work executed at Oatlands in the summer of 1617, is one of the earliest documentary records of the architectural work executed by Inigo Jones in his capacity of Surveyor to James I. It forms part of Roll 356, Bundle 2487, of the Audit Office Declared Accounts preserved at the Record Office, and the extent of the alterations made at Oatlands during this period, as well as the precise date of their execution, is shown in the following extract from the preamble to the account:—

"Also allowed to the saide Accomptaunte for money by him likewise yssued paid and defreyed within the tyme of this Accompte for woorkes donne at Otelandes in the monethes of June and July 1617, by Masons, Bricklayers Laborers and others, as well in takeing downe the olde bricke gate which was made in winter 1616 before the end of her late Ma^{tie} gallery, mureing upp the walls there, and making twoe other gates, as also in making the greate gate there with other woorkes . . ."

It will be observed that special mention is made here of the erection of "the greate gate." The body of the account contains many details of interest, but space not permitting of their entire transcription, I shall limit myself to an extraction of the items dealing more particularly with the gateway under discussion. After a statement of the cost of materials in general and of payments for "Wages and Enterteynments" and "Rewardes," comes the heading of "Taskeworkes," beneath which is this entry:—

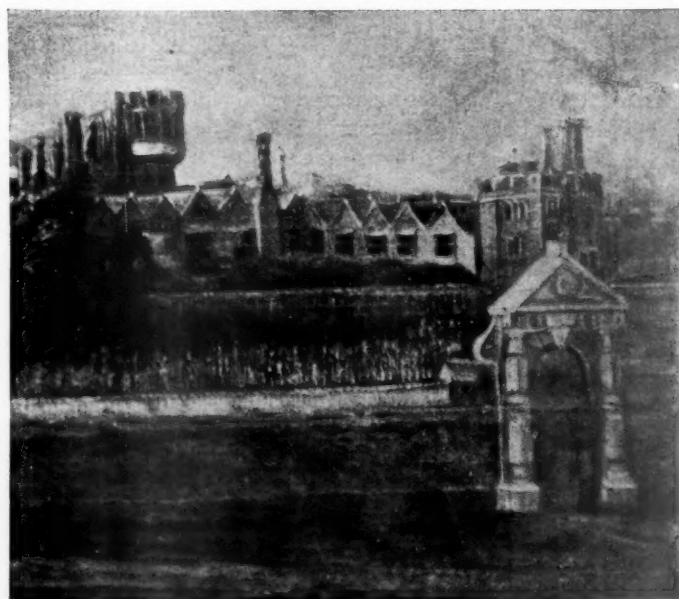
"Edward Kynnesman mason for squaring woorking and setting of cane [Caen] stone for pte of a greate gate at Otelandes house being wrought upp the Jaumes three foote in bredth a peece and twoe foote vi thicke the gate being twelve foote high and seven foote brode between the Jaumes having on ech side doricke collumns cutt rusticke with a frontispeece and a square table of marble sett over the same, he findinge the stone with his workmanshippe being valued for so much of it as he did (the reste of the saide gate being afterwarde finished by daies worke) to the some of xxv^{li}."

Now compare the above description with the design for a gateway by Inigo Jones reproduced on the opposite page from the original autograph drawing in the Burlington-Devonshire Collection.* This drawing, it is interesting to note in passing, is one of the few bearing the architect's signature. Although drawn to scale no figured key appears on the sheet, but along

the centre line running vertically through the elevation (scarcely observable in the reproduction) a pricked scale of feet is marked. Working with this as a guide, the opening of the gateway proves to be exactly 12 ft. in height, the measurement given in the account quoted above. The jambs scale on the drawing just over 3 ft. in breadth and approximately 2 ft. 3 in. in depth—the account gives these respective dimensions as 3 ft. and 2 ft. 6 in. A variation between the original design and the work as actually carried out occurs in regard to the width of the gateway opening, for in the account this is recorded as being 7 ft., while Inigo Jones's elevation shows a width of 6 ft. between the jambs. So far as the architectural features of the gateway are concerned, the accountant's description of the "greate gate" having "doricke collumns cutt rusticke with a frontispeece and a square table of marble sett over the same" tallies perfectly with the original drawing. (The term "frontispeece" employed here is used in the sense of pediment.)

Turning to Van Somer's painting, of which a detail is here reproduced, we find that with two minor differences his gateway corresponds exactly with Inigo Jones's elevation. The variations that occur are in the pediment. Van Somer shows a plain pediment without either the rustications or the stepped projections indicated in the architect's drawing, and we must therefore conclude that these were omitted in actual execution, for, judging from the accurate observation otherwise evident in Van Somer's rendering, it is unlikely that he should have overlooked such noticeable features of the structure. No mention of a "rusticke" pediment is made in the account.

John Vardy's illustration of this gateway, as Mr. Andrews points out, is another proof in support of its identification with Oatlands. The engraving mentioned by Mr. Andrews forms the first plate of Vardy's book, "Some Designs of Mr. Inigo Jones and Mr. William Kent," and in the table of contents the design is described as a "Gateway at Lord Lincoln's at Weybridge." The Lord Lincoln in question was Henry, the ninth Earl (afterwards Duke of Newcastle), and apparently it was he who rescued the gateway from the remains of the palace and



DETAIL OF VAN SOMER'S PORTRAIT OF QUEEN ANNE OF DENMARK AT HAMPTON COURT.

* In the library of the Royal Institute of British Architects.

had it re-erected in the grounds of his mansion, Oatlands Park, some time between 1730 and 1744. It is interesting to recall here that it was just about this time* that another of Inigo Jones's gateways underwent transplantation at the hands of the Earl of Burlington, who removed the Beaufort House gate from Chelsea to the garden of his famous villa at Chiswick, where it still stands. The Oatlands gate, on the other hand, was pulled down some time last century.

In compiling his collection of "Designs of Mr. Inigo Jones," Vardy certainly had access to the original drawings, then in the possession of the Earl of Burlington, and that he based his illustrations on them is proved by his inclusion of various designs obtainable from no other source; so that it is not surprising to see appearing in his elevation of the Oatlands gateway the features which are omitted in Van Somer's

* The article on Inigo Jones in the "A.P.S. Dictionary" gives the date 1740.

painting. The second plate in Vardy's book shows the rear elevation of the gateway, evidently copied by him from the original drawing in the Burlington-Devonshire Collection. This sheet also bears the signature of Inigo Jones.

Although the accounts for the alterations carried out at Oatlands during 1617 include charges for other work besides the building of the "greate gate," it is possible to extract some further details of the cost of its construction from the general list of payments. Thus we find under "Taskworkes" these two items:—

"Raphe Brice for making of three paire of gates finding stuffe and carpenters woorke, viz., for the greate gate vi^l xvij^s, and for the twoe smaller gates being both of one proporcion at iiij^l x^s the pece ix^l in all by agreement the some of xv^l xvij^s."

"Thomas Edmondes for iij [thousand] of bricke cth of lyme, twoe lodes of sand used about making of the foundacōn of the greate gate and mureing upp the cordes of the walls and for workmanship by agreem^t l^s."

Under the heading of "Wages and Enterterynments" occurs an entry which seems to show that building troubles were not unknown to Inigo Jones. It runs as follows:—

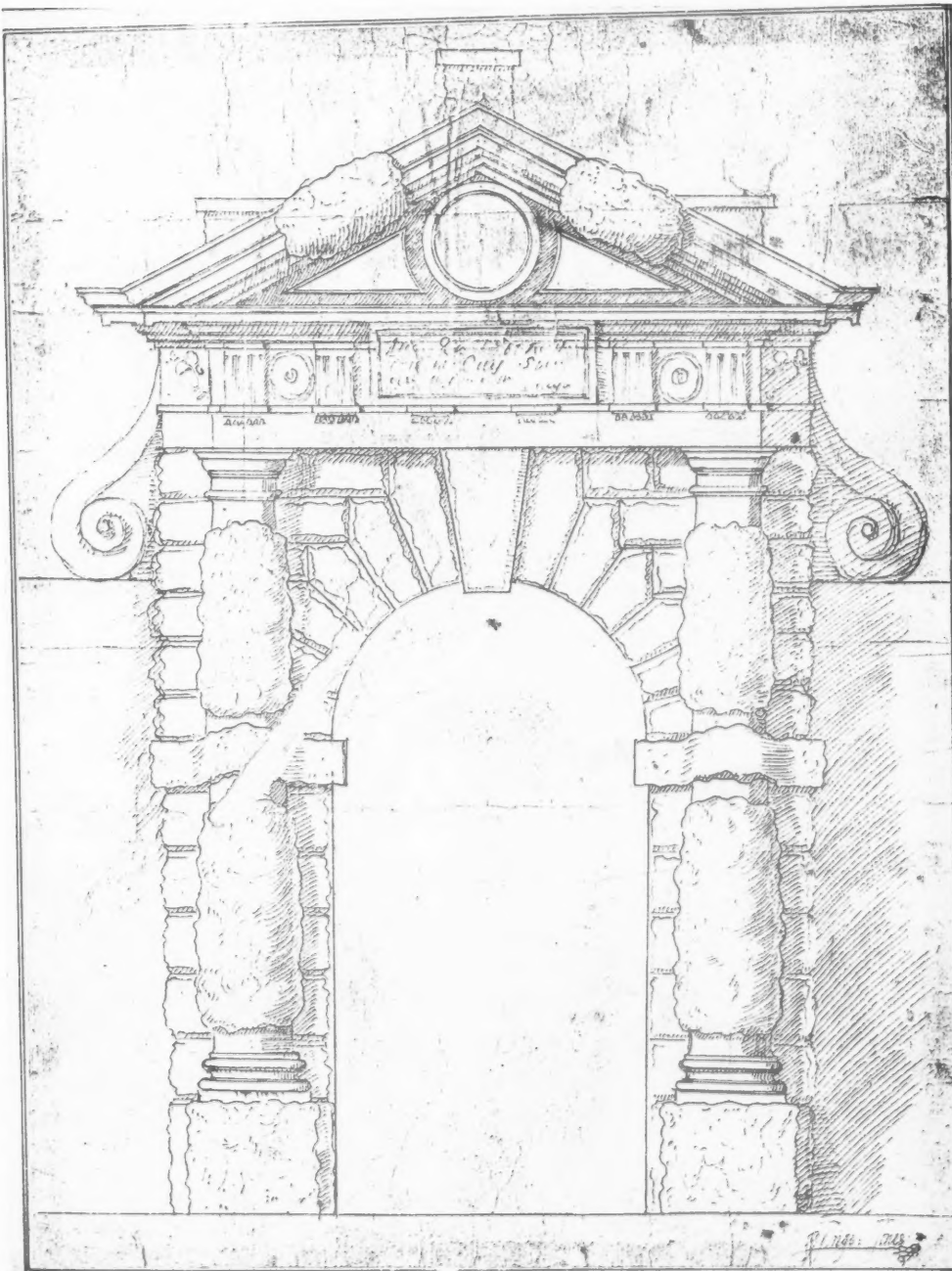
"Ridinge and travelling chardges of Thomas Stile mason in coming from St. Albons to Otelandes to finish the greate gate being neglected by the other woorkemen masons, xij^s."

Edward Basill appears as "clerke of the woorkes," and a remuneration of xx^s is allowed him "for lookeing to the materialls and keeping a day booke of the woorkmen," but in spite of the fact of his being cited in this capacity, and that his name is mentioned in the conclusion of the account with that of Inigo Jones, we find under "Rewardes" a payment of x^s to "Robte Stickles in reward for setting out the woorke to the masons and for his attendaunce."

In the following reign Inigo Jones carried out further improvements and additions to Oatlands for Queen Henrietta Maria. These were to the structure of the palace itself; for two sheets of drawings preserved in the Burlington-Devonshire Collection show his alternative designs for a chimneypiece and overmantel dated 1636. Among the drawings by Inigo Jones recently discovered in the James Gibbs Collection,* there is fresh evidence of intended additions to the palace in a design for mural decoration endorsed with the date 1637.†

* Radcliffe Library, Oxford.

† See description and illustration of the drawing in *The Burlington Magazine*, Vol. xxii, p. 225.



DESIGN FOR GATEWAY AT OATLANDS BY INIGO JONES.

From the Burlington-Devonshire Collection of Drawings in the Library of the Royal Institute of British Architects. Reproduced, by permission, from the R.I.B.A. "Journal."

THE LAST OF YPRES.

BOMBARDMENT and fire have reduced Ypres to a melancholy spectacle of ruin. The chief destruction was wrought in the early months of the War, when Ypres was the focus of tremendous attacks by the Germans in their endeavour to cut a way through to Calais—attacks which were frustrated and beaten back by the splendid bravery of the troops in Sir John French's command. The British lines have since been carried well beyond the town, which, nevertheless, has been persistently fired upon, with the result to-day that its once beautiful buildings are mere broken shells of brick and masonry; a picture of desolation that remains fixed in the memory.

In *THE ARCHITECTURAL REVIEW* for January 1915 an authoritative article on Ypres was published, with illustrations of the Cloth Hall, the Belfry, the Hôtel de Ville, the Cathedral Church of St. Martin, and some of the old house façades

of the "bonne ville"; in the issue for February 1915 a photograph showing the ruined interior of St. Martin's was reproduced as frontispiece; and in the issue for April 1915 a page of "contrasts" between the "Salle Pauwels," the Conciergerie, and the Place du Musée, before and after bombardment, was given. The record of destruction is now carried a stage further by the accompanying views of the Grand' Place in ruins and of the fragment which is all that remains of that once-glorious western tower of St. Martin's Church, built in the early years of the fifteenth century. The view of the Grand' Place is sorrowful enough, but even this does not represent its actual state at the present time. In this view we see, for example, that St. Martin's, though terribly battered, still has some semblance of a fabric, whereas the more recent photograph published on the plate opposite shows that practically nothing now remains of it. This is truly the last of Ypres.



THE CLOTH HALL, BELFRY, AND HÔTEL DE VILLE.



WEST TOWER OF ST. MARTIN'S CHURCH.



A VIEW OF THE GRAND' PLACE, YPRES, SHOWING THE RUINS OF THE CLOTH HALL, THE CATHEDRAL CHURCH OF ST. MARTIN, AND SURROUNDING HOUSES.

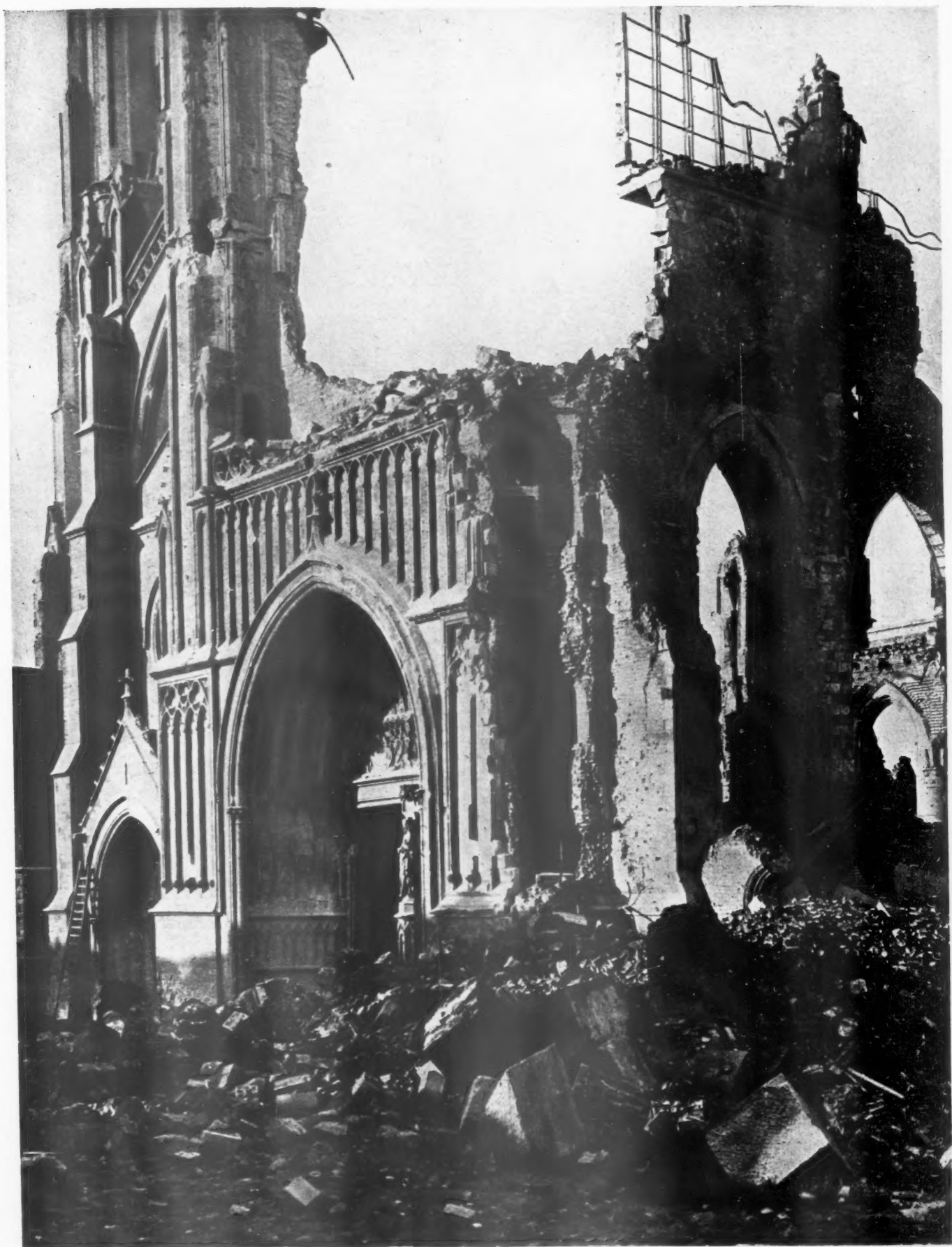


Plate III. April 1916.

Official Photograph.

CATHEDRAL CHURCH OF ST. MARTIN, YPRES: THE LAST STATE OF THE WEST TOWER.

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CURRENT ARCHITECTURE.

THE PHOENIX ASSURANCE BUILDING.

THE Phoenix Assurance Company—one of the oldest, having been established in 1782—has erected in King William Street, London, E.C., a very large and imposing new building as its general headquarters, to which the company has now transferred from its former premises in

Izant, the company's Chief Surveyor, who also acted as secretary of the Building Committee.

The new building occupies a site of some 12,000 square feet, bounded on three sides by King William Street, Abchurch Lane, and Sherborne Lane. There are six storeys above ground (including one in the roof), together with a basement and sub-basement. The main façade, 78 ft. in height, and



Photo: Bedford Lemere & Co.

PHOENIX ASSURANCE BUILDING, KING WILLIAM STREET, LONDON, E.C.

The late J. Macvicar Anderson and H. L. Anderson, Architects.

Lombard Street. The architects of the new building were Messrs. J. Macvicar Anderson and H. L. Anderson, though, much to the regret of the directors, the senior partner, Mr. J. Macvicar Anderson, died in his eightieth year during the progress of the work. Valuable assistance in connection with the planning of the premises, which are most commodious and convenient, was given by Mr. Frederick

having a rusticated ground-floor storey carrying a range of Corinthian columns and pilasters, is executed entirely in Portland stone, with the exception of the plinth and the central and two side entrances, which are of grey unpolished granite. In the pediment over the central doorway is a large bronze Phoenix, the emblem of the company. The Abchurch Lane front follows the main façade, but the Sherborne Lane

front is lower and of simpler design; here, over a side entrance, is placed the group of figures which for nearly 118 years graced the front of No. 70 Lombard Street, the former home of the Pelican Life Office, which was incorporated with the Phoenix in 1908.*

The central doorway leads through a marble-lined vestibule into the main office—a very large apartment, measuring 67 ft. in length, 56 ft. in width, and 19 ft. in height, dominated by a central octagonal feature, which, with an arcaded gallery supported on eight fluted Doric columns, rises through two storeys, and is surmounted by a light dome 20 ft. in diameter and some 40 ft. above the floor (see Plate IV). The Fire Department is on the right and the Life Department on the left, a wide marble-paved space between the two counters leading direct to the staircase and lifts. The scheme of decoration consists in the main of a judicious combination of but two marbles, the greyish green of the Campan Verde columns and pilasters blending well with the light grey markings on the white ground of the Piastraccia wall linings. Verde Antique and Tinos green are used in the dado and pedestals, and “second statuary” in the main entablature and in the capitals and bases of the columns and pilasters. On the walls are bronze reliefs, modelled from the heading of an old policy, and serving to record the incorporation of the Pelican and the British Empire Life offices with the Phoenix Company.

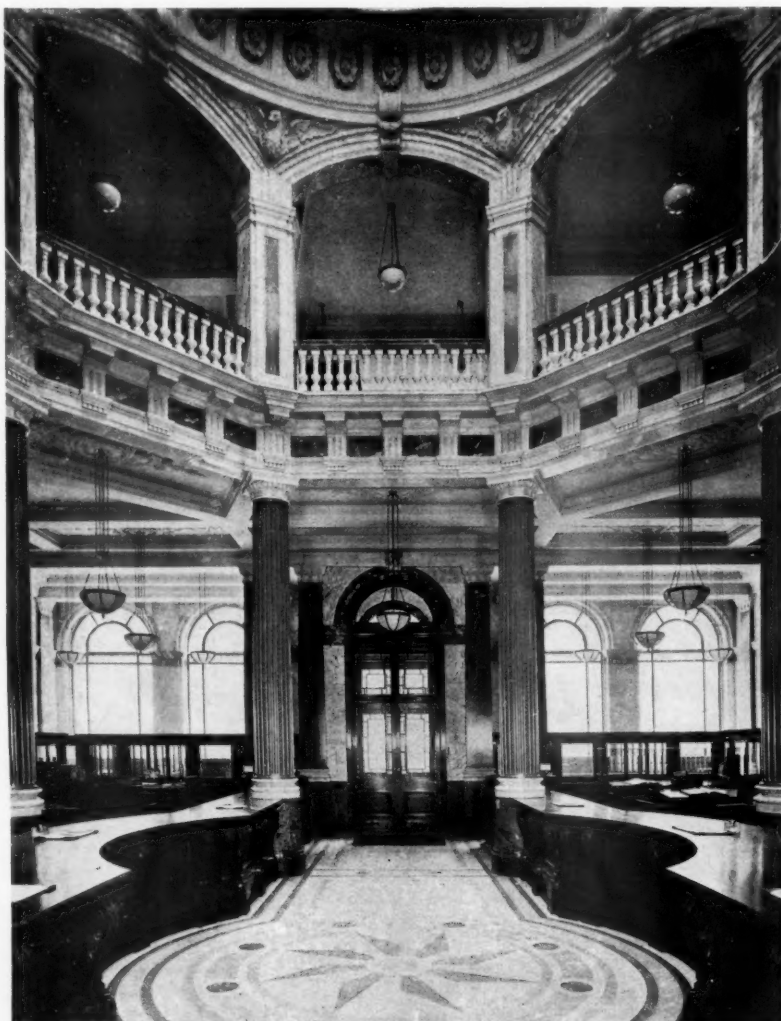
It may here be noted that the columns and pilasters have had to be finished temporarily in plaster, as the large monolith marble blocks which at the outbreak of the War were being worked near Mons in Belgium are not accessible for the present. Not the least of the many difficulties with which the contractors have had to contend has been the securing of the necessary supplies of marble, the sailings of freight ships having been constantly postponed or delayed, and the last load, by an unkind fate, is now condemned for ever to pave the bottom of the Bay of Biscay instead of adorning the walls of the principal staircase of the Phoenix building.

Around the octagon at first-floor level are arranged the Accident and Actuarial Departments, while a corridor leads off

to the left, past the rooms of certain administrative chiefs of departments, to that of the general manager, Sir Gerald Hemmington Ryan, whose room has a large three-light bow window looking towards the Bank of England.

On the second floor the chief feature is the suite of rooms for the use of the directors, these being approached from a marble vestibule, where, in a niche beside the Board-room door, the bust of Mr. Jenkin Jones, a former secretary of the Phoenix, resumes the silent vigil which it so long maintained at 19 Lombard Street. The suite consists of the Board-room, 41 ft. by 18 ft., extending from north to south along the King William Street frontage; the chairman's room; the library;

and the directors' luncheon-room. The three first-named communicate by large sliding doors, which enable the rooms to be thrown into one when required. The treatment of all is similar, the walls being panelled in Cuba mahogany, and the ceilings being embellished with modelled plasterwork of Georgian character. Over the fireplace in the Board-room is Sir Thomas Lawrence's portrait of Mr. Griffin Stonestreet, the first managing director of the company, while that of Lord Avebury, by the late Sir Hubert von Herkomer, R.A., occupies a similar position in the chairman's room. The incorporation of these portraits in the general scheme of decoration is extremely happy in effect. The directors' luncheon-room (33 ft. by 15 ft.) is treated in a lighter vein, somewhat in the Adam manner, and here we find the original marble mantelpiece moved from the Board-room of



VIEW IN GENERAL OFFICE LOOKING TOWARDS ENTRANCE.

No. 70 Lombard Street, and over it the portrait of Mr. John Coope. In all the rooms, too, there are beautiful chairs and tables of late eighteenth-century date, brought here from the old building. The views of the Board-room and the directors' luncheon-room on Plate V show some admirable and differing types, and others are to be seen in the views of the general manager's room and the chairman's room on page 81. The company are fortunate in possessing such furniture.

On the second floor also are the committee-room and the Registrar's Department, the former having a show-case containing a most interesting series of relics, for the most part of Roman date, found during the excavation of the site.

On the third floor are the Foreign Fire and Accounts Departments; on the fourth floor the Country Fire and

* An illustration showing these figures in position on the old building will be found on page 120 of THE ARCHITECTURAL REVIEW for June 1913.



Gallery around Octagon.



View in General Office, from Entrance.

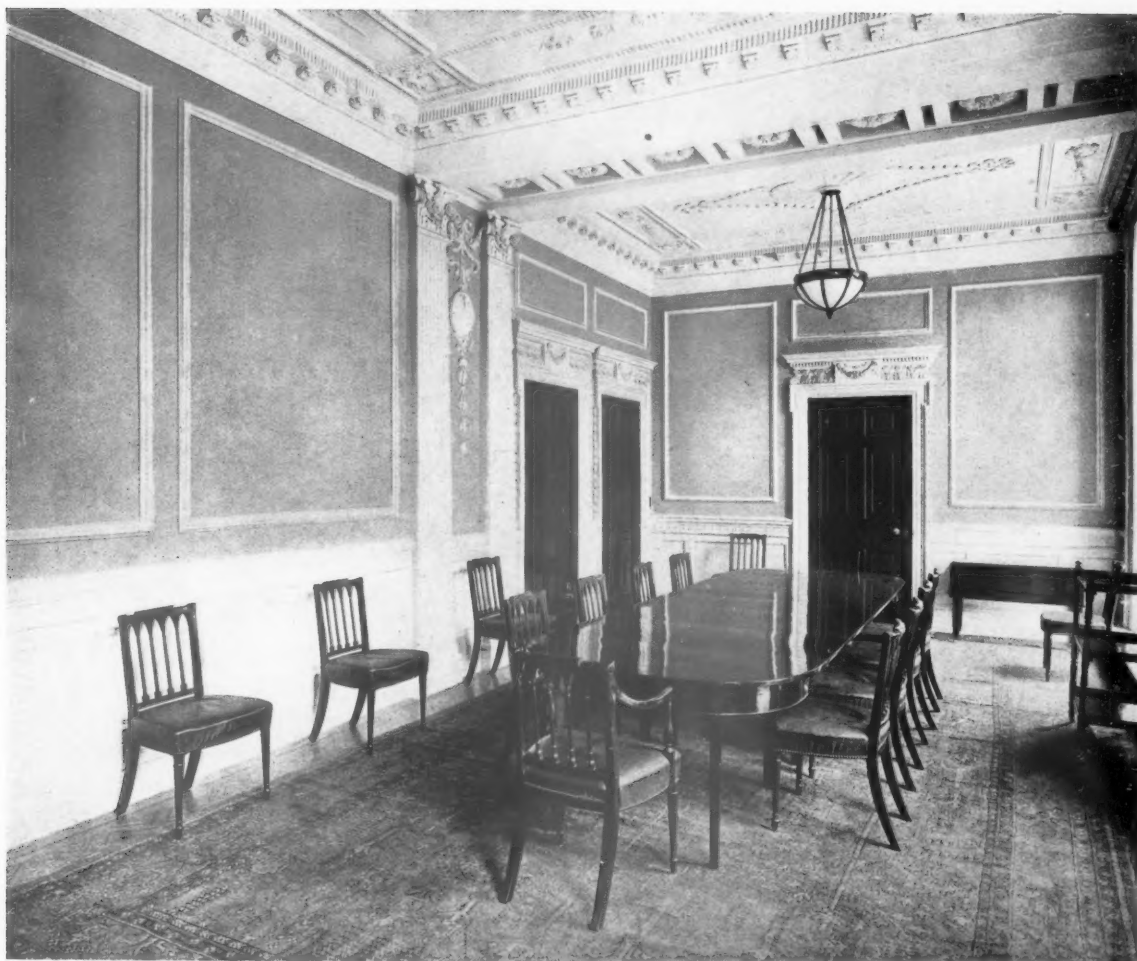
Plate IV. April 1916.

Photos: Bedford Lemere & Co.

PHOENIX ASSURANCE BUILDING, KING WILLIAM STREET, LONDON, E.C.
The late J. Macvicar Anderson and H. L. Anderson, Architects.



Board-Room.



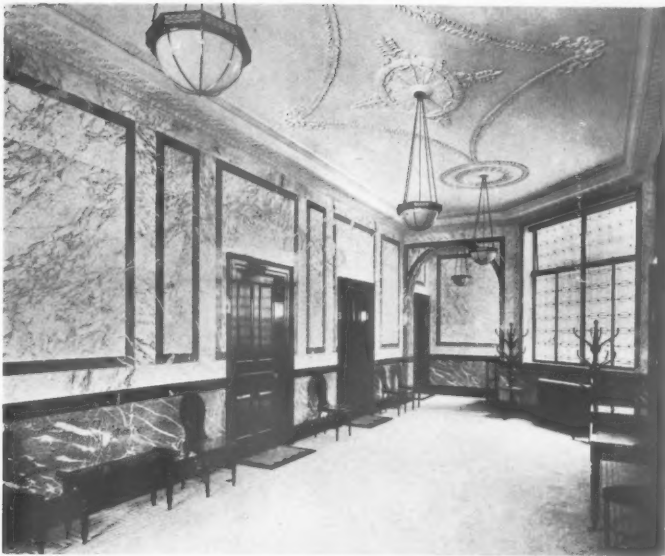
Directors' Luncheon Room.

Plate V. April 1916.

Photos: Bedford Lemere, & Co.

PHENIX ASSURANCE BUILDING, KING WILLIAM STREET, LONDON, E.C.
The late J. Macvicar Anderson and H. L. Anderson, Architects.

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VESTIBULE TO DIRECTORS' ROOMS, SECOND FLOOR.



TYPISTS' ROOM, FOURTH FLOOR.

Guarantee Departments and the lady typists' quarters; and on the fifth floor the Surveyor's Department, managers' luncheon-room, and kitchen premises, with electric cooking-plant and a lift which communicates with a service-room adjoining the directors' luncheon-room; on this floor also are the lavatories, conveniently placed at the top of the building.

The accommodation below ground level comprises in the basement the locker-room for the hats and coats of the staff, a reference-room connected by a private stair with the Fire Office on the ground floor, various storerooms, a secondary lavatory, a messengers' room, and the postal department; and

in the sub-basement are a series of strong-rooms ranged round a central securities room, extensive storage space, and rooms for the heating and ventilating plant, electric light and power supply, and artesian wells.

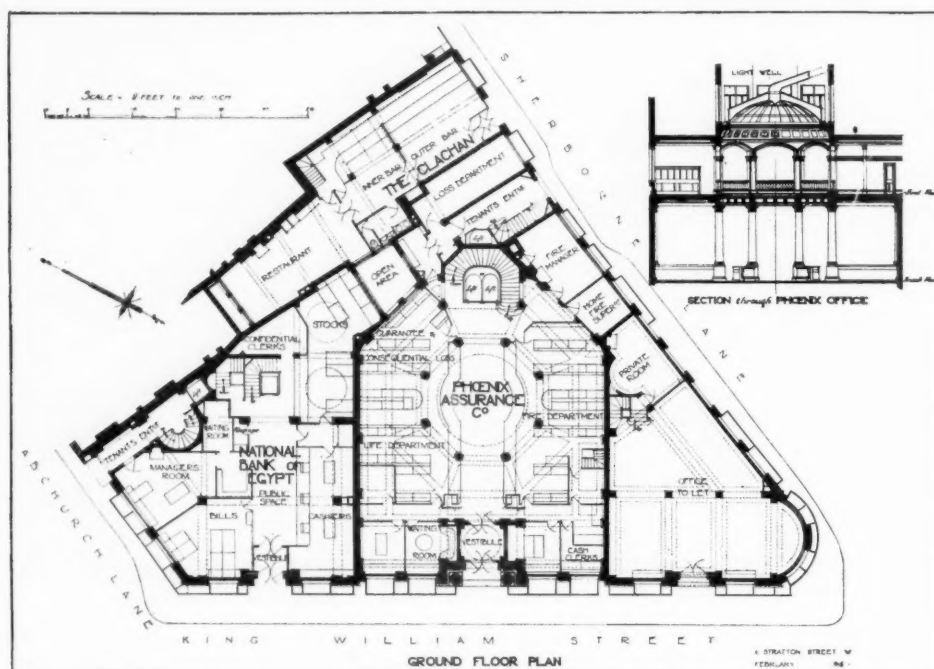
The foregoing description covers the portion of the building occupied by the Phoenix Company; but this does not include the whole of the premises, for at the corner of King William Street and Abchurch Lane five floors, including basements, are occupied by the National Bank of Egypt, whose banking-hall is a fine apartment, lined with marbles similar to those used in the Phoenix office. The second floor contains a series



CHAIRMAN'S ROOM.



GENERAL MANAGER'S ROOM.



of private rooms, including a Board-room with panelled mahogany walls and ornamental ceiling. A separate entrance in Abchurch Lane with staircase and lift gives access to the three floors over the National Bank of Egypt, while the portion of the site farthest up Sherborne Lane is approached by an entrance in that street. Both of these portions of the building, as well as the ground-floor office at the corner of Sherborne Lane, make admirably-lighted and well-appointed offices, which are available for letting or for providing additional accommodation for the company, as may be necessary.

Some particulars of the general construction and equipment may now be given. The retaining walls in the basement around the whole of the street frontages are of reinforced concrete. The building itself is a steel-frame structure, the foundations consisting of a series of steel grillages embedded in concrete under each of the main stanchions supporting the superstructure. The floors consist of rolled steel joists at 18 in. centres carrying hollow bricks of triangular section, the upper surface being filled up level with concrete, and floated to receive the wood-block, mosaic, or marble finish. The plaster

ceiling is applied direct to the bottom of the hollow bricks, so that the whole floor forms a solid mass. The staircases are of reinforced concrete, with stone treads and risers.

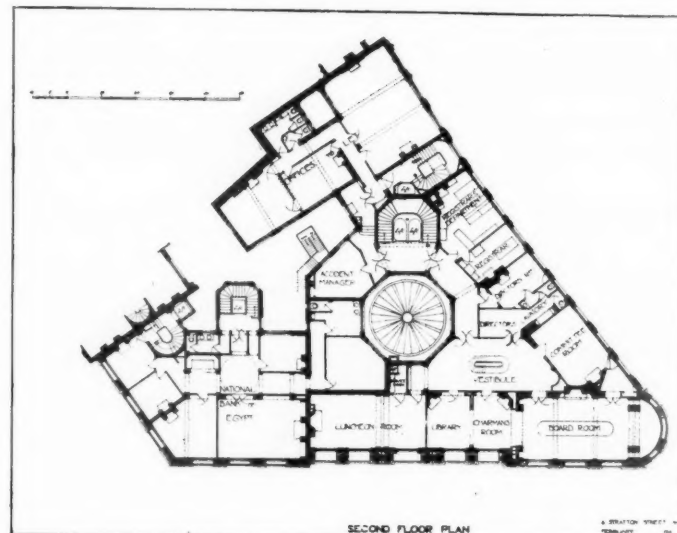
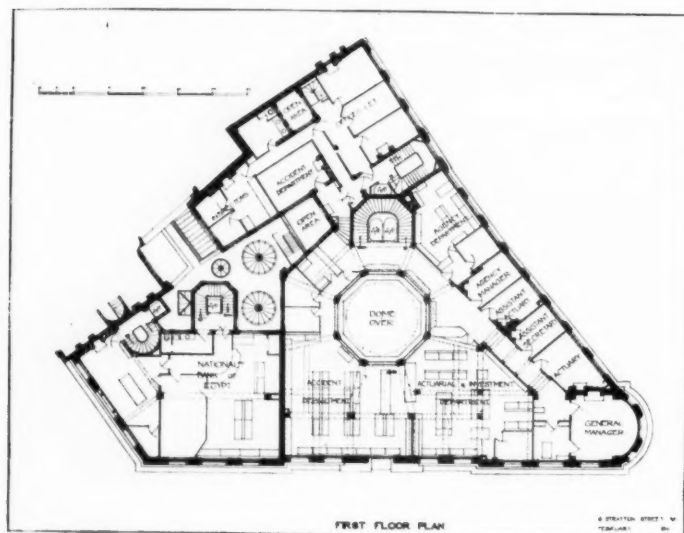
Particular attention has been paid to the lighting. The adoption of steel-frame construction enabled large window spaces to be provided, and there can be few, if any, better lighted business premises in the City. Artificial lighting throughout is by means of semi-indirect ceiling fittings, the use of desk standards and fixtures being entirely dispensed with. The general effect of the lighting is very soft and restful. On the ground floor the fittings are of Georgian style, in bronze, and a large octagonal electrolier of appropriate design, containing nine lamps, is suspended from the centre of the dome. The electric wiring throughout is enclosed in galvanised gas-barrel, and the switch and fuse boards are of ironclad type. The

greatest possible immunity from fire has been sought, and the work throughout complies with the well-known Phoenix rules. Current is obtained from the two companies supplying the City area, and is so divided that total failure of lighting owing to breakdown of either service is guarded against.

The water supply is obtained from two artesian wells, bored to a depth of 450 ft. from sub-basement level. Each well is fitted with separate electric pumping gear and rising mains, so that the entire plant is in duplicate, to ensure continuity of supply. The water is raised in two lifts by balanced pumps to tanks on the roof. It is organically pure and very soft; it contains very little lime, the solids in solution being chiefly sodium salts—largely bicarbonate.

Heating is by low-pressure hot water, the iron piping being galvanised to prevent chemical action from the soft water supplied from the wells. The plant is in duplicate.

A system of mechanical ventilation is installed, worked by means of electric motors. Fresh air is drawn from about the third-floor level by means of an intake fan, and distributed over the basement floors, foul air being expelled



from various points by an exhaust fan. This system is independent of the ventilation of the building generally, which is effected by a natural system of fresh-air inlets and exhaust shafts, the action of the latter being assisted by electric fans on the roof.

The main office is served by two electric lifts, each constructed to carry ten passengers at a speed of 300 ft. per minute. The other portions of the building are served by three electric passenger lifts, each capable of carrying six persons at a speed of 250 ft. per minute.

Other installations not already referred to include a hydraulic vacuum-cleaning plant, an automatic system for

The general contractors were Messrs. George Trollope & Sons and Colls & Sons.

The constructional steelwork was supplied and erected by Messrs. Homan & Rodgers, of London, who also carried out the fire-resisting floors. Messrs. Burke & Co., of London, executed the marble work and the mosaic floors; Messrs. H. W. Cashmore & Co. the lift enclosure, stair balustrading, and bronze nameplates at the main entrance. The lifts were installed by Messrs. Waygood-Otis, Ltd.; the ventilation was carried out by Messrs. Strode & Co.; and the heating apparatus and hot-water supply by Messrs. James Slater & Co., Ltd. Glazed bricks were supplied by The Leeds Fireclay Co.,

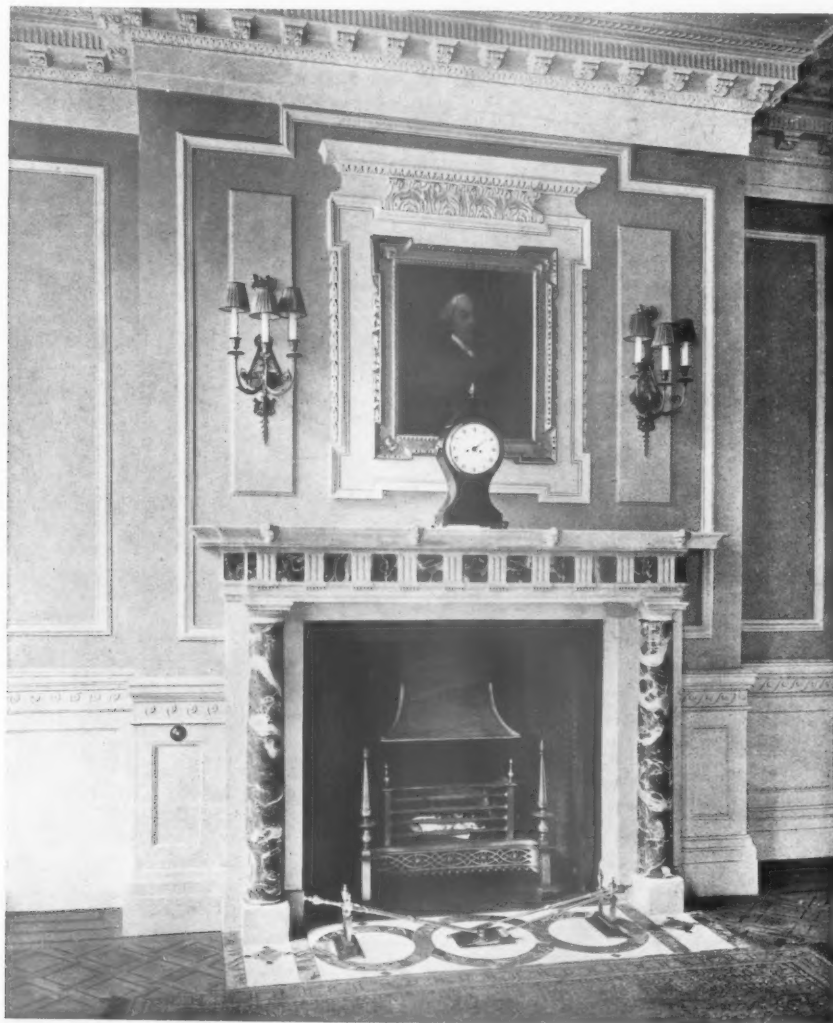


Photo: Bedford Lemere & Co.

CHIMNEYPiece IN DIRECTORS' LUNCHEON ROOM.

picking up and distributing papers, pneumatic tubes, postal chutes on all floors delivering into a collecting-box on the ground floor, an electric cooking apparatus, and fire hydrants. It will therefore be seen that the new Phoenix building is thoroughly up-to-date in every respect.

The work in connection with the electric lighting, electric lifts, heating, and ventilating has been carried out under the supervision of Mr. S. G. Castle Russell, consulting engineer to the company, and the water supply under that of Mr. Albion T. Snell.

Ltd.; metal windows by The Crittall Manufacturing Co., Ltd.; balconettes and stallboard grilles by Messrs. H. H. Martyn & Co., Ltd.; electric-light fittings by Messrs. Verity's, Ltd.; grates by Messrs. Thomas Elsley, Ltd., and Shuffrey & Co.; glazed domes and fire-resisting glazing by The British Luxfer Prism Syndicate, Ltd.; strong-room doors, etc., by Messrs. Milner's Safe Co., Ltd., and Chubb & Sons; and sanitary fittings by Messrs. Dent & Hellyer, Ltd. The artesian wells were sunk by Messrs. Alfred Williams & Co.; and Mr. C. H. Mabey executed the stone-carving and the bronze copies of the "Phoenix."

CARDIFF EMPIRE.

UNDER the direction of Messrs. Wm. & T. R. Milburn, F.F.R.I.B.A., of Sunderland, the Empire Theatre at Cardiff has been reconstructed, extended, and redecorated. The accompanying illustrations show the new building. The façade, in Queen Street, is carried out in Portland stone, and has on either side large bronze cartouches bearing the City Arms and the County Arms. At night it is illuminated very

and the floor laid with mahogany blocks and covered with a rich carpet. Great care has been taken to so arrange the exits from all parts of the house that there is no confusion with the people waiting in the halls for the next performance. The auditorium presents a spacious appearance, and the lines of the tiers have a graceful effect. The accommodation on the floor comprises seating for 1,200 in fauteuils, stalls, and pit stalls, while above in the grand circle there are seats for 500, and in the balcony and gallery for 570 and 550 respectively, making



VIEW OF BOXES, TIERS, AND CORNER OF PROSCENIUM OPENING.

strikingly by means of mercury vapour lamps in the loggia, by electric arcs on the marquise, and by braziers on the crowning balustrade. The central openings at street level lead into a marble-lined vestibule, with booking office and manager's office adjoining. Beyond is the staircase hall, also lined with marble, and paved with rubber laid in black and white squares. From the staircase hall access is gained to the waiting halls for the various parts of the house. The circle salon is 40 ft. by 30 ft., its walls being finished with stucco and embellished with Ionic columns, the ceiling being decorated with fibrous plasterwork,

the total seating accommodation 2,820. The private boxes are placed at the rear of the grand circle and on each side of the proscenium opening.

The scheme of decoration is classical in character, and a special effort has been made to avoid superabundance of meaningless ornament. The ceiling is formed into panels in fibrous plaster, following the general lines of the main construction, and in the centre is placed the sliding roof. The walls of the auditorium are treated mainly in stucco, with decorated strings, cornices, and ceiling ribs, the enrichments

being confined for the most part to honeysuckle ornament, key pattern, Roman egg-and-dart, and reed ornament, all freely relieved with English gold leaf. The stage boxes are flanked by massive fluted columns having Ionic caps, and each is surmounted by a canopy with vase terminal against a background formed by an open grille, behind which electric lights are placed. The proscenium opening is finished with a lining of a particularly good specimen of cipollino.

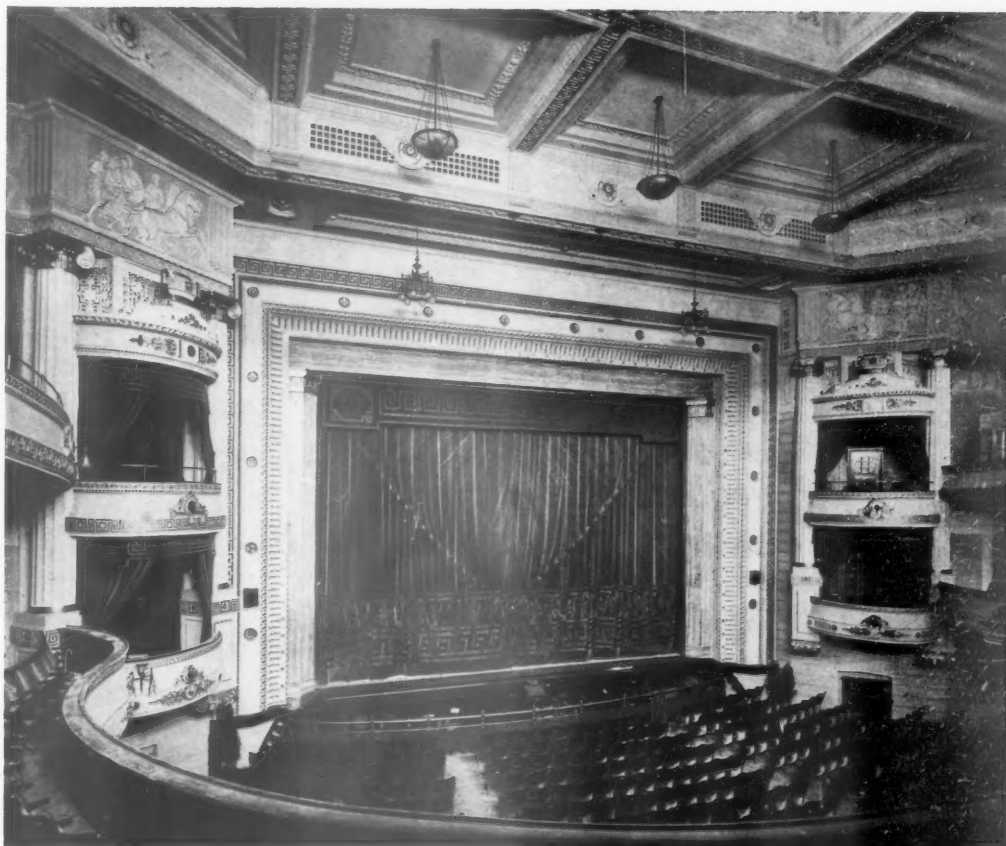
Much care has been given to the general colour scheme. The prevailing tint of the fibrous plasterwork is grey, which is blended into the natural colour of the stuc wall surfaces, the only other colour introduced into the ornament being strong vermilion for picking out the Greek fret in selected areas. The carpets are of light purple colouring; the tableaux curtain and box draperies, of velvet, are also purple, with ornaments worked out in gold fabrics. All the upholstery is carried out in plain grey velvet, and this colour scheme of purple and grey is carried through to the stage itself. Most striking of all the features of the auditorium is, however, the deep frieze with plaster bas-reliefs finely modelled on the Classic example of the Parthenon.

The stage is equipped with all the latest arrangements for flying cloths and for quickly changing the various settings. It is shut off from the auditorium by a fireproof curtain covered with double asbestos, the various communication doors to the theatre being of iron. The act drop, a composition of Athenian buildings, with the Pan-athenaic frieze as a decorative base, has been painted by Mr. A. C. Conrade, of London. The scenery as a whole has been designed and painted under the superintendence of the managers of this special department of Moss Empires, Ltd., and one can only say, on seeing various cloths, borders, and wings, that they will give distinction to any set piece that is required on the stage.

The accommodation for the artistes has been carefully studied. There are twelve dressing-rooms, each comfortably furnished and



PROSCENIUM OPENING, WITH ACT DROP BY A. C. CONRADE.

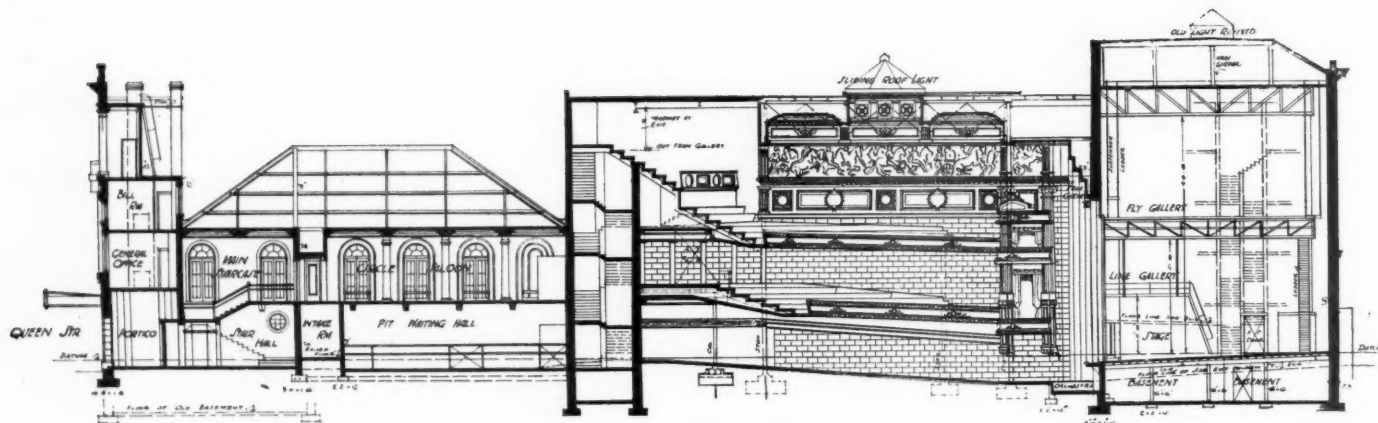


GENERAL VIEW OF INTERIOR.

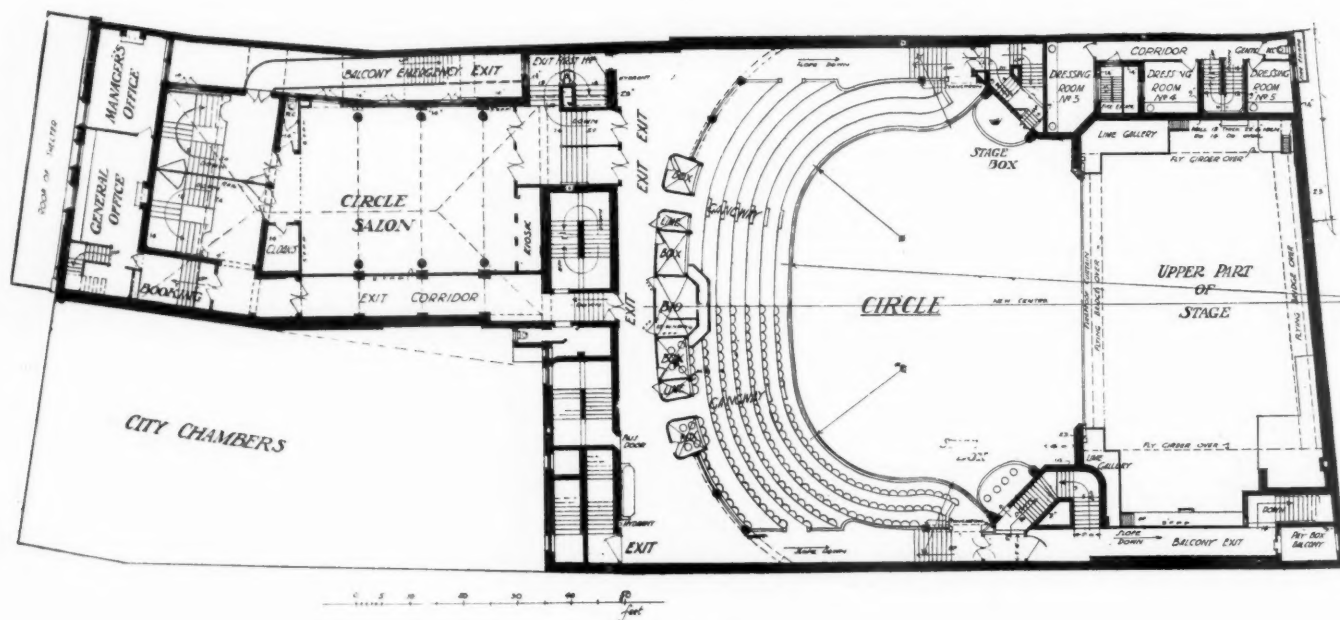
Wm. and T. R. Milburn, F.F.R.I.B.A., Architects.



DETAIL OF PANATHENAIC FRIEZE.



LONGITUDINAL SECTION.



CIRCLE PLAN.

Wm. and T. R. Milburn, F.F.R.I.B.A., Architects.

warmed, supplied with hot and cold water, and within easy reach of iron fire-escapes leading to the ground.

The electric-lighting installation, with fittings of semi-indirect type, is considered to be one of the best of its kind in the country. The city supply company gives two supplies, and the various intake-boards, switch-boards, and other apparatus are excellent specimens of English workmanship. The installation was designed by Mr. H. W. Hawkins, chief engineer to Moss Empires.

The heating of the auditorium is effected by radiators, and all approaches and staircases are thoroughly warmed. Fresh air is drawn in at the back of the building by means of a powerful electric fan, and, after being filtered through a water screen, is delivered to the heating battery, and thence distributed through ducts to all parts of the house; the vitiated air being extracted by means of fans in the roof communicating with openings in the necessary positions.

From a constructional point of view, the main interest is in the alterations and new work to the auditorium and stage. The principal new girders were designed and placed so that the main steelwork from the old building could be utilised in the new construction after minor alterations only. The extension to the auditorium was about 27 ft. in width and 12 ft. in depth. The whole of the roof over the back portion of the gallery was left standing and incorporated in the new roof without alteration. Two new main roof girders were provided, spanning 83 ft., and two of the subsidiary girders were formed of girders taken from the old stage roof. The old main roof girders were transferred to the new stage roof, new side girders being provided so as to allow these to be

used in this position. The treatment of the gallery consisted generally of dividing the existing gallery and inserting a new portion between the old halves. One portion of the old gallery was left standing during the whole alterations. The boxes and side wings were altered as necessary to obtain good sight lines from all parts of the new gallery. The dress circle was treated similarly to the gallery, but, in addition, was moved 2 ft. 5 in. towards the stage, so that the whole of this work had to be taken down and re-erected after alteration. The new centre portion of this circle was peculiarly constructed, in order to place the columns suitably under, and at the same time to maintain the old position of, columns carrying the gallery, and also to pick up the old wing girders. To cope with the increased loads, the main stanchions throughout were strengthened by means of new plates riveted to the flanges. In both the dress circle and the gallery use was made of old plate girders taken from the stage to carry the new raking bearers, holes being cut in the webs, and these being reinforced with new plates to take the shearing stress around each bearer. New steel-framed fly galleries, lime galleries, and flying bridges were provided to the stage, and also new steelwork to the front offices and salons.

The general contractors were Messrs. E. Turner & Sons, Ltd., of Cardiff. The constructional steelwork was supplied and erected by Messrs. Archibald D. Dawnay & Sons, Ltd., of London, Cardiff, and Newcastle, the consulting engineer being Mr. Percy H. Simco, of Wallington. The fibrous plasterwork, the stuc, and decorations throughout the building, including the great frieze in the auditorium, were carried out by Messrs. H. H. Martyn & Co., of Cheltenham, who also executed the two bronze cartouches on the façade. The marble for the proscenium and the grand staircase was supplied by Messrs. Fenning & Co., Ltd., of Hammersmith. Seats, carpets, and upholstery were furnished by Messrs. Goodall's, of Manchester, and patent glazing by Messrs. Mellowes & Co., of Sheffield.

THE REBUILDING OF FRANCE.

Mr. R. FRANKLIN TATE, special correspondent of the *Daily Chronicle*, in a communication from Paris, states that an inter-Ministerial Committee has been formed by the French Government, with a view to providing ways and means for the reconstruction of the destroyed or damaged buildings and plant. The committee, which consists of representatives of the Ministries of the Interior, Commerce and Industry, Agriculture, Labour, Finance, War, Colonies, and Fine Arts, is already considering a scheme drawn up by M. Revault, Deputy of the Meuse. Whole villages, and even towns, will have to be rebuilt, and when the hour of victory has struck, all the refugees will be eager to return home and begin life anew. M. Revault recognises that it will be impossible to reconstruct the destroyed buildings as they were before the war. He takes the view that only a portion of the available funds should be employed in the construction of light, semi-temporary, but at the same time comfortable, houses, pending a return to normal conditions. He proposes (1) that a certain number of models be prepared, adapted to the needs of the various trades and professions for which they will be required; and (2) that departmental workshops be established for the construction of these types, the State supplying merely the funds. These workshops will have a co-operative character, and will be managed by men of the trade. Finally M. Revault urges that all the children of refugees, from fourteen to sixteen years of age, be taught at once rough-and-ready notions of the trades which they will require to know something about.



CARDIFF EMPIRE: FAÇADE, QUEEN STREET.

NEW BOOKS.

IONIAN ANTIQUITIES.

A *résumé* of the circumstances under which Part V of the Society of Dilettanti's "Antiquities of Ionia" has at this time come to be published may be of some interest. The plates now issued were prepared more than seventy years ago (from drawings made by the Society's "Second Ionian Mission," sent out in 1811), and were intended to form a supplement to Part III, published in 1840. This intention was not fulfilled, partly as a consequence of the death of the editor, Wilkins, and partly by reason of the Society of Dilettanti's decision to transfer its attention to the scheme proposed by Penrose for a scientific survey of Athenian buildings. In 1912 a set of proofs of the engraved plates and many of the original drawings were given by the Society to the Royal Institute of British Architects. Interest in the subject was thus revived, leading to the discovery of the plates themselves, and to the resolve to publish them.

The present folio volume* is, despite its simple binding, a most opulent production. Its contents comprise accounts of the three "Ionian Missions," descriptions of the Temple of Artemis at Magnesia, Lycian tombs and sculpture, and an appendix dealing with "Later Hellenistic Architecture and Rome." There are forty-five plates, all well drawn and some of remarkable quality. The paper and the lettering used throughout have been selected with the best judgment. For the editorship, Professor Lethaby is responsible, and he exhibits

* "Antiquities of Ionia"—Part V (being a supplement to Part III). Published by the Society of Dilettanti. London: Macmillan & Co., Ltd., St. Martin's Street, W.C. 23 in. by 16 in. Price £4 4s. net.

in his task the easy scholarship which has distinguished his other archæological essays.

To architects the chief interest of the work will be the beautifully illustrated study of the Ionic temple of Artemis at Magnesia; and next to that "A Late Tomb," Myra (Plate XXVII), and the "Rock-hewn Sepulchre," Lindus. The first-named structure was originally discovered in 1803 by Hamilton, who became later Secretary of the Society of Dilettanti. A partial excavation of the site was made by the Society's Ionian Mission in 1812. Eight years later the French architect Huyot, in company with Donaldson, examined the building and made valuable drawings, now in the Louvre (some were published by Pontremoli and Haussoullier in their volume on Didyme). Vulliamy, visiting Magnesia shortly afterwards, made a detailed drawing of the inner frieze of the portico. This he published in his collection of classical details. In 1842 Texier undertook further excavations and removed a number of frieze-slabs, which, with other details, are now in the Louvre. A German expedition, working from 1891 to 1893, under Carl Humann, finally excavated not only the temple but the temenos surrounding it and other adjacent buildings, including a fine propylæum which gave access to the temple court. A portion of the temple Order and of the frieze was conveyed to Berlin and there placed in the Pergamon Museum.

The Temple of Artemis is of especial importance, as from the time of its erection, late in the third century, it was considered to be a canon of style. Moreover, its author—Hermogenes of Alabanda (who also designed the adjoining structures)—produced a treatise on Ionic proportions, which



THE TEMPLE OF ARTEMIS AT MAGNESIA.

From "Antiquities of Ionia"—Part V.

This is inaccurate in some respects; the central intercolumniation should be wider than the others; the bases of the columns had plinths; and there were three openings, like windows, in the pediment.

Vitruvius embodied to some extent in his own theory of architecture.

The principal data ascertained with regard to the work may briefly be summarised. According to the accurate researches of the recent German expedition, the temple stood on a platform of eight steps, a landing-space intervening between the seventh and eighth; the over-all dimensions, measured on the lowest step, were 67'40 × 41'10 metres. A pavement of white marble covered the platform. Several of the steps of the stylobate were found in position, each course being sunk in the one below, about three-eighths of an inch—a provision against spreading. The internal width of the cella was approximately 40 ft. 8 in., and the external width 48 ft. 7 in. The peristyle had eight columns on the front and fifteen on the side. By about 1:31 the central columniation of the ends was wider than the others. One and three-quarters of the lower diameter of the columns appears to have been the normal intercolumniation, the central space being therefore two and three-quarter diameters. (It is interesting to note that when Wilkins edited the material brought back by the Ionian Mission he objected to this disposition, and thought it so improbable that he caused the engravings to be altered and a uniform intercolumniation substituted throughout.) The central opening of the frontispiece is figured 17 ft. 0'36 in., and the angle-void 13 ft. 8'2 in. A lower diameter of 4 ft. 6'6 in. is given for the columns, those at the corners being 4 ft. 7'4 in. This last fact is noteworthy, as it agrees with Vitruvius's rule that "columns at the angle should be one-fiftieth of a diameter thicker than the rest."

Screen-walls existed between the columns of the pronaos and posticum. Besides those between the antae, the former had a second pair of columns making a deep inner porch; there were also three pairs of columns in the cella. Both the front and back walls of the cella, and the columns within it and the pronaos, were in alignment with those of the peristyle. The pteron or ambulatory of the peristyle was pseudo-dipteral—that is, it had a width of two columniations—and was covered with wood, as in other Ionian temples. Sculpture was not introduced in the pediments, but three "window-like openings" were pierced through the tympanum in each case. These voids were doubtless made to reduce the bearing over the wide intercolumniations of the colonnade. The columns, over 13 metres high, diminished upward considerably. Measured across the volutes, the total extent of each capital seems to have been equal to the plinth blocks. Bases of the Attic form were employed with variously decorated tori. Six different patterns are known in the decoration of the side-rolls of the volutes, being possibly arranged to balance from the centre of the fronts. The architrave was 3 ft. 4 in. deep—as compared with a sculptured frieze of only 2 ft. 7½ in.—and was made up of two stones; its three fascias inclined forward and had a carved double-membered tænia.

Although the details are generally graceful, the execution is uneven—in some places hurried and poor, the external frieze in particular being dull. (Sections of it are now distributed among the museums of Constantinople, Berlin, and Paris.) To compensate for the absence of sculpture in the pediments, the acroteria were unusually sumptuous; that in the centre rose to a height of 8 ft.

Interesting comparisons are drawn between this temple and other Ionian examples at Teos, Priene, Ephesus and Messa, etc.; and on page 33 some instructive notes in regard to Ionic proportions are given.

It is impossible in a limited space to attempt to do justice to the remainder of the contents of this last publication of the

Society of Dilettanti; and it must suffice to say that every student of Greek and Hellenistic architecture will find it an invaluable contribution to the subject—a contribution in which the data are adequately supported by illustrations of the most delicate character.

L. B. B.

HAMMERSMITH.

HAMMERSMITH is so much associated to-day with raucousness and commercial building that one is apt to forget there is an old Hammersmith full of fine houses with historical associations; and it is therefore with the greatest interest that one looks through this latest "Survey" volume—the last we shall see for some little time, because the Council have decided to suspend further publication during the war; though the Survey Committee will continue its excellent work by gathering material for future issues. The Hammersmith we know, as Mr. Philip Norman reminds us in his preface, is not old in the sense that its existing buildings go back hundreds of years. It is for the most part a relic of the seventeenth and eighteenth centuries, and, we might add, of the early nineteenth century also, for although the Survey does not take cognizance of anything later in date than 1800, there are in Hammersmith some most delightful examples of that phase of Late Georgian architecture which distinguished the early part of the nineteenth century. The most noteworthy house in the district was Bradmore (formerly Butterwick) House, built about 1700. Three years ago it was pulled down to make way for a garage for the London General Omnibus Company, but instead of the whole building being swept away and forgotten, the garden front was re-erected as the front of the new garage (with a few alterations), and the principal room on the first floor, with rich panelling and carving, was reset up as the billiard-room in the new building; at the same time a fine brick garden niche was carefully removed and re-erected by the Council in Geffrye's Garden, Kingsland Road, and the panelling of another room was refixed in its entirety in the Geffrye Museum: all of which serves to show that the London County Council is now a trustworthy guardian of old buildings of distinction within its area, while the action of the Omnibus Company deserves praise on account of the public spirit that prompted it, for more often than not when a new building is to be erected for a business concern any old work which it displaces receives but scant consideration.

Along the Mall at Hammersmith there are some exceptionally fine houses, chief among them being Kent House, Kelmscott House, Rivercourt House, and Linden House. These are all good examples of eighteenth-century domestic work. Kelmscott House has a special interest by reason of its connection with William Morris. The dining-room facing the garden on the ground floor has a beautiful window, as may be seen from the two illustrations of it on the next page (for which we are indebted to the Council). The window is slightly curved on plan, and has a segmental head filled with cobweb glazing, the reveals being panelled and having reeded columns on each side within the room, while outside four panelled pilasters with moulded capitals divide the window into a central and two smaller side lights. This room is still hung with the original "pimpernel" wallpaper placed in it by William Morris in 1878. On the first floor of the house, in the drawing-room, there is a fireplace, of iron and brass, which was designed by Philip Webb and presented by him to William Morris as a wedding gift.

Most of Hammersmith's old houses are on the Upper and Lower Mall facing the river, but there are others in some of

the streets towards the highway, and among these may especially be noted Hogarth House, an illustration of which appeared in *THE ARCHITECTURAL REVIEW* for December 1911. There are several interesting old inns full of character and making a picture to-day which is almost rural, the inn in Church Street having a particularly old-world appearance.

The volume follows the style of its predecessors, being printed on buff paper within a brown cover. It is illustrated by more than one hundred plates from photographs and measured drawings; but though the photographs are doubtless themselves excellent, it is to be regretted, we think, that some better manner of reproduction has not been adopted for what is an official record. As everyone knows, the ordinary "art paper" required for half-tone reproduction lacks permanence. The paper used for the Council's volume is not deficient in this respect, but its surface is not such that half-tone blocks are well reproduced upon it, and though the cost would doubtless have been more, we certainly think that the Council would be well advised to consider some such process as collotype, or, better still, photogravure, for their plates. A really fine result might then be obtained on a paper which would be as permanent as that adopted for the letterpress.

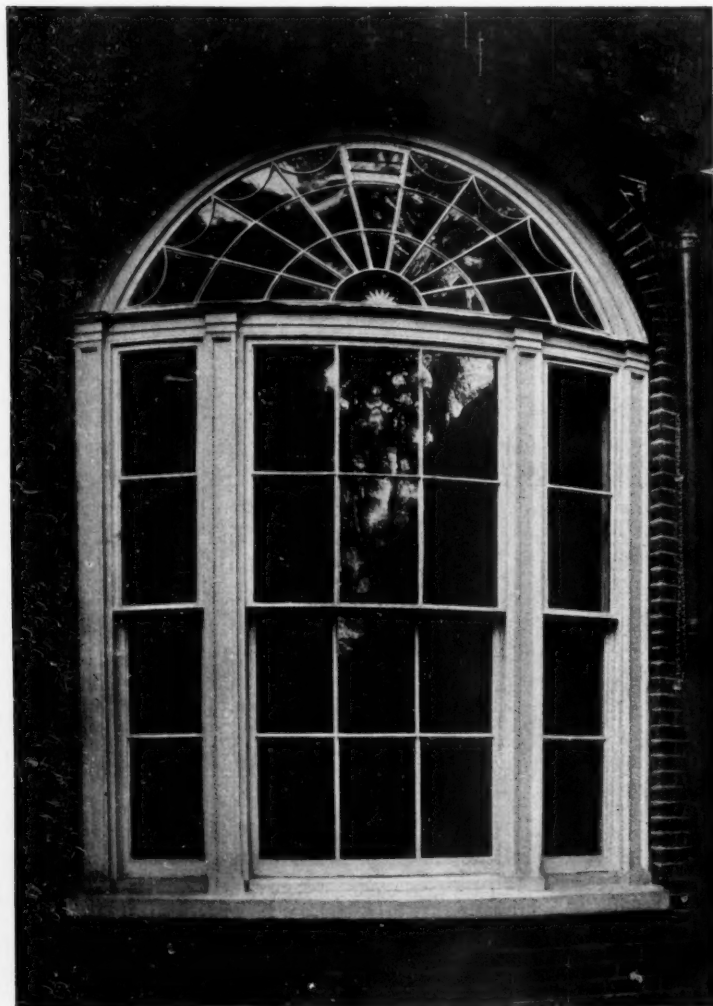
The volume has been compiled by several members of the Survey Committee, with the assistance of friends in Hammersmith. Mr. A. O. Collard was responsible for the initial survey, which was continued later by Mr. Percy Lovell, and further research made by Mr. W. W. Braines of the London County

Council, the whole being under the general editorship of Mr. James Bird (for the Council) and Mr. Philip Norman (for the Survey Committee). Throughout it displays that thoroughness and accuracy which we are accustomed to associate with the London Survey Committee, and, except for the manner of its plate reproductions, it is, we think, a credit to all concerned in its production.

"Survey of London," Volume VI. The Parish of Hammersmith. Published by the London County Council. Price 21s. net.

ARCHITECTURAL SCULPTURE.

THOUGH this book was compiled before the War, an issue of the War is the immediate occasion for its appearance now—the sad need, already present, for memorials to the fallen, and the need, to come, for monuments commemorative of final triumph. The "one or two books on memorials" that have recently appeared are gratuitously described by the publishers of the volume before us as bearing "evidence of the hurried nature of their construction, and it is a matter for regret that a subject of such importance should receive only superficial treatment," whereas their own book embodies the result "of a long and systematic consideration of good and bad examples," though it is added that "the ground covered is purposely limited in order that it may be thoroughly dealt with, and it is the author's intention to produce a further work dealing with the remainder of the subject," the present

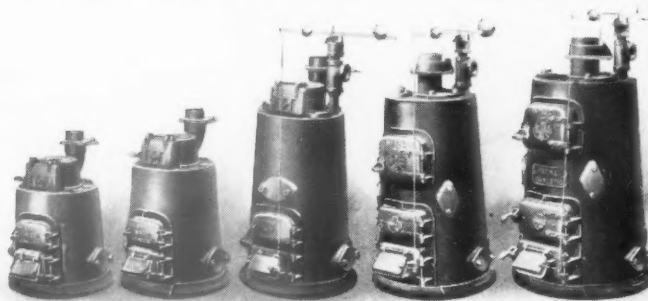


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From the "Survey of London," Volume VI.

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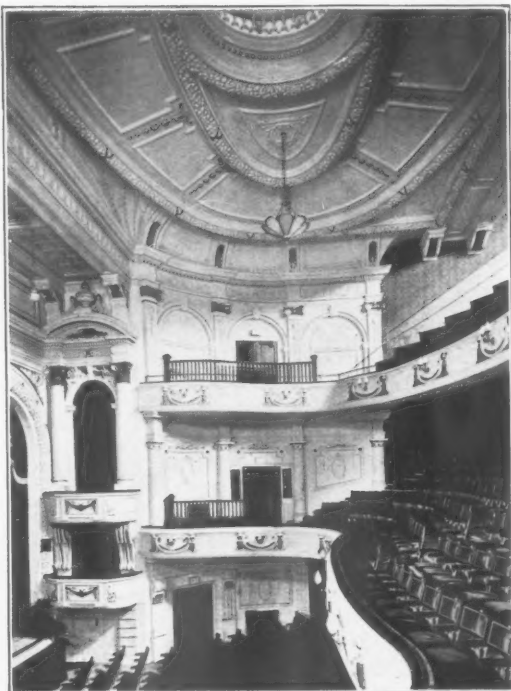
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volume being given to the public "in order that some contribution may be made to the general store of knowledge upon the subject." In view of this statement, one looks very critically at Mr. Bennett's book, and we must confess to a feeling of disappointment with it. This subject of the relation of sculpture to architecture is an old one, and has been the theme of innumerable dissertations. To our mind it can now only be satisfactorily treated by bringing together a comprehensive series of illustrations to a small scale and dealing with them in a comparative manner, or by treating the subject in the form of a general critical essay and illustrating it with some fine plates, as, for example, in Mr. Russell Sturgis's book on sculpture. Mr. Bennett, we fear, attempts both methods, but does not succeed in either. He gives a knowledgeable sketch of what was done in the historic periods, emphasises points about monuments of modern times, and indicates details which may make or mar a monument; he deals successively with decorative sculpture on keystones, spandrels, panels, and other parts of a building, with the placing of monuments, with the small monument, with equestrian monuments, and with large monumental lay-outs. But the final effect is one of scrappiness; monuments are included which are not worth showing, and others of great excellence are missing; and there is more than a sufficiency of German examples of the modern period, which is synonymous with the worst. In a book on sculpture it is also a flagrant omission not to give the names of the sculptors of the monuments illustrated.

"The Relation of Sculpture to Architecture." By T. P. Bennett, A.R.I.B.A. Cambridge: University Press. 9½ in. by 6½ in. Price 15s. net.

A STUDY OF BRIDGES.

ONE's first impression is that this is a perfectly delightful book; the many excellent plates in colour from drawings by Frank Brangwyn, and the numerous pen-and-ink sketches by the same artist interspersed among the letterpress, are immediately captivating, and Mr. Shaw Sparrow's critical descriptions also are admirable; but when the first flush of interest has subsided, serious points of criticism arise. One feels that

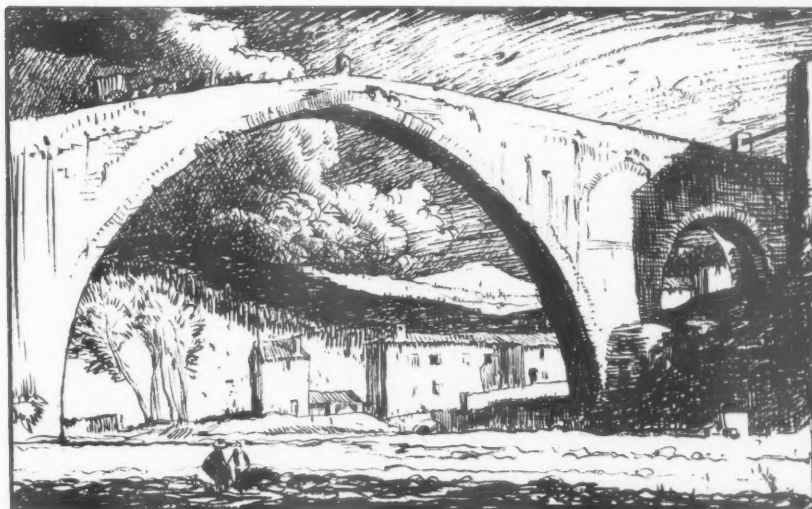


BRIDGE OF BOATS, COLOGNE. BY FRANK BRANGWYN, A.R.A.

From "A Book of Bridges."

the letterpress and the plates are not quite happily related, that it would have been better to gather the plates together in a portfolio as a series of very charming impressions of bridges by a very talented artist, to which the author might have contributed a short essay, or that the elaborate text might have been illustrated by a large number of photographic plates of bridges throughout the world. But when all this is said, the book persists in exercising its fascinating influence, and on that account it is sure to find a very wide circle of admirers. Mr. Shaw Sparrow, in his preface, admits that his original intention was "to show the evolution of bridges in about seven hundred photographic illustrations, with eight lines of text under each print"; and though the advent of Mr. Brangwyn resulted in that scheme being set aside, we hope the author may yet return to it, for it would give us a most valuable book on bridges. In the volume now issued the illustrations are, as we have indicated, the chief attraction. Plate after plate of old bridges in France, Spain, Italy, England, and other countries, arrest the attention by grace of form and charming colour—among them the

Alcántara at Toledo, the bridge at Espalion, the Gothic bridge at Villeneuve-sur-Lot, the Ponte della Paglia at Venice, the Roman aqueduct at Segovia, the Pont des Consuls over the Tarn at Montauban, the Pont du Tarn at Albi, the Pont Valentré at Cahors, and London Bridge; while the line illustrations display an equal skill in pen-and-ink sketching, as may be judged from the two examples here reproduced, the one showing the gable bridge at Gerona—a relic of the Moors in Spain—the other showing a bridge of boats at Cologne. The letterpress tells us all that we could ever wish to know about bridges in all lands. Mr. Shaw Sparrow is steeped in his subject, and, as the glowing champion of an imaginary set of people whom he calls "pontists," he discusses bridges from every conceivable point of view—in fact, his zeal sometimes carries him quite beyond the limits of the subject, though we can excuse these excursions for the stirring interest they arouse. We have not space to follow him



BRIDGE AT GERONA, SPAIN. BY FRANK BRANGWYN, A.R.A.

From "A Book of Bridges."

in any of the discussions he enters upon, but the reader may rest assured that the book is well worth the reading, while Brangwyn's illustrations give it an immense pictorial interest.

"A Book of Bridges." By Frank Brangwyn, A.R.A., and Walter Shaw Sparrow. London: John Lane, The Bodley Head, Vigo Street, W. 10 in. by 8 in. 415 pp., 36 plates in colour, 36 text illustrations. Price 21s. net.

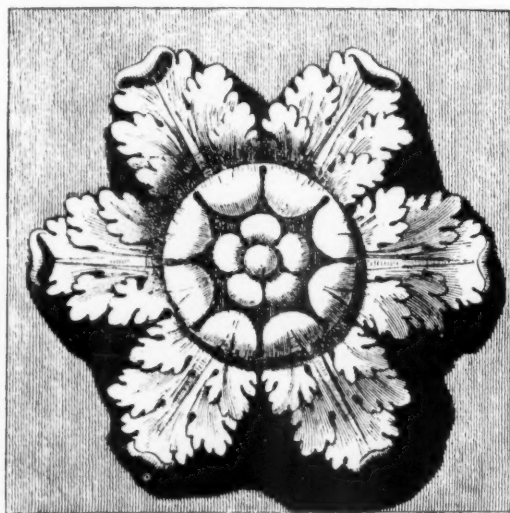
Art in Life.

THE substance of this little book was originally a lecture delivered at Manchester University by the author, whose first aim is to set before us a picture of the splendid completeness of Hellenic civilisation, then to draw a comparison with the Middle Ages and the Italian Renaissance, the one lacking intellectual grasp, the other lacking moral earnestness, and, finally, to show that the want of a national love of beauty is the fundamental deficiency of our own age. We fear, however that the author is too "precious" to have any real effect. When dealing with art in the abstract there is always the danger of making it very unreal, and the author has not escaped this danger. And the final impression left on our minds after perusing the little volume is that it is but one more addition to the interminable library of books which do not justify their existence.

"The Need for Art in Life." By I. B. Stoughton Holborn. New York: G. Arnold Shaw, Publisher to the University Lecturers Association, 1,735 Grand Central Terminal. Edinburgh: Andrew Elliott, 17 Princes Street. Price 2s. 6d. nett. 7 in. by 5 in.

Roman Rosettes.

THE rosette has been a feature of architectural decoration from the earliest times, and it is as admirable to-day as ever it was. This booklet, therefore, giving illustrations of twenty-four antique Roman rosettes, reproduced from the larger work published by Carlo Antonini in Rome in 1781, will be found to be of very great interest and service to architects and all concerned with decoration. Every one of the rosettes is of good design, and they embrace an astonishing number of



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ROSETTE FROM THE ARCH OF TITUS, ROME.

varieties, all developed from floral forms. The accompanying illustration is a typical example.

"Ancient Rosettes, as found on Roman Monuments." 24 examples. London: John Tiranti & Co., 13 Maple Street, Tottenham Court Road, W. Price 2s. 6d. 10 in. by 7½ in.

Academy Architecture.

AMONG the illustrations to the second part of "Academy Architecture" for 1915 are Mr. Gilbert Scott's new Catholic church at Northfleet—with a very bold, though rather gaunt, tower at the west end; Mr. Herbert Baker's design for a medical research institute at Johannesburg—a well-studied composition shown by a rather unconvincing drawing; Mr. Vincent Harris's selected design for the new Board of Trade offices; an admirable design by Mr. Hippolyte J. Blanc for the entrance hall and staircase at the Edinburgh Ladies' College; two branch libraries, the central reading rooms, and a striking design for a civic centre at Dundee, by Mr. James Thomson—whose work as a city architect is far better than the bulk of official architecture in this country; Messrs. Richardson and Gill's scholarly design for Moorgate Hall, Finsbury Pavement—one of the best blocks of offices built in London for many years; and Ciro's Club, by Mr. Harold Goslett. Other features are a selection of Academy sculptures; some very interesting reredos panels and church decorations by Mr. Temple Moore; and some models of Old London by Mr. John B. Thorp.

"Academy Architecture, 1915" (vol. 48). London: 44 Doughty Street, W.C. Price 4s. net. 9½ in. by 7½ in.

A War Year-Book.

THE British Dominions General Insurance Company have issued a year-book for 1916 which is not only packed with valuable and interesting information about different aspects of the War, but is illustrated with a most attractive series of coloured plates. The information is given in the form of a series of special articles by well-known authorities and critics, such as: "The Imperial Navy," by Mr. Fred T. Jane; "The Cost of the War," by Mr. Edgar Crammond, F.S.S.; "The Economic Outlook for Germany," by Mr. J. Ellis Barker; "Aircraft as Belligerents," by Mr. C. G. Grey; "Regulations and Devices of the War," by Mr. Charles K. Sugden; and "How the Banks met an Unprecedented Crisis," by Mr. Richard Keegan; and the plates comprise five maps of War areas and eight sets showing the badges of the Army and the Navy. There is also a small coloured reproduction of Lloyd's Subscription Room, 1800, from Ackermann's print. Altogether it is a most entertaining year-book.

Newman's Church in Dublin.

A LITTLE pamphlet on the Catholic University Church at Dublin has been issued by the Irish Industrial Printing and Publishing Co., Ltd., of 49, Middle Abbey Street, Dublin, price 3d. It gives a short account of the church, which was built in the 'fifties at the instigation of Cardinal Newman to the design of Mr. John Hungerford Pollen, then occupying the Chair of Fine Arts at Oxford. The descriptive matter of the booklet is written by Mr. Robert F. Wilson, who is at pains to point out that Newman's church, far from being a replica of any church in Rome, is really the first example of a revived Byzantine style in Europe. We ourselves have never seen the building, but the illustration which is given as a frontispiece to the pamphlet shows it to be a very interesting example of that phase of decoration with marble and mosaic which Bentley carried to such a high level.

NOTES OF THE MONTH.

The Religious Character of Greek Art.

Professor Harrower, lecturing before the Aberdeen Architectural Association on "The Unity of Greek Art," said the ancient Greeks were no believers in the doctrine of art for art's sake, nor, on the other hand, did they think that the subject was everything; but, given beauty in the result, the nobler the subject the higher was the work of art. The ethical note was dominant in their sculpture, in their literature, and in their painting, as far as we had knowledge of it. If we had to depend on Plato as evidence for the belief that from architecture there might proceed a moral emanation, there was a cloud of witnesses for the influence of religion upon Greek art in general. It was different with the Romans, whose greatest triumphs, their basilicas, their baths, their amphitheatres, their porticoes, and arrogant aqueducts, were secular and not sacred. But with the Greeks the temple was the true centre of all art. It held the statue of the god, its metopes, friezes, and pediments were decorated with sculpture, and the precinct within which it stood—as on the Athenian Acropolis, at Delphi, and at Olympia—was filled with statuary. It was worth while digressing to note that the temple was not intended to accommodate a congregation, though those who troubled themselves about the mode of lighting Greek temples seemed obsessed with the idea that the Greeks needed light to find the place in their hymn-books. With that blazing sun, thin laminæ of marble in the roof would have given light enough. Architectural sculpture, portrait statues of athletes, the architecture of the theatre, painting to a large extent, music and dancing, were all bound together in the common service of religion. The subjects of vase-painting were largely drawn from Greek mythology, and the religious impress on dramatic and lyric poetry was unmistakable. No doubt a parallel might be found to this omnipresent religious character of Greek art in the history of mediævalism; but there was this difference, that whereas mediæval art was the servant of an organisation within the state engaged in the endless struggle to bring the people under the influence of religion, Greek art served a Church that was identical with the whole population, who were in no sense antagonistic to religion, who needed no conversion, whose interest was bound up in the favour of their deities. With the Greek, therefore, religion had a unifying influence in art of a totally different kind and degree. And we were faced with the paradox that the Greeks, who, it had been said, had no sense of sin and no sense of duty, possessed an art that was permeated throughout with religion and morality. Until it yielded to the solvent of the Sophists' scepticism, the union of the Greek religion with art was unbroken. To its dependence on religion it was due that Greek art was idealistic, not realistic; for the representations of deity had to have all that was imperfect or familiar abstracted from them and made more sublime and more beautiful than man. But at the same time the idealism of Greek art was not divorced from nature—it sought to represent nature's types more truly and more beautifully than nature herself had done. It was saved, therefore, from the so-called Idealism, as well as from that degraded form of Realism that aims at illusion. High generalisation, dominated by the sense of beauty, characterised Greek sculpture, Greek drama, and Greek painting, as far as we know it. Again, Greek art exhibited simplicity, definiteness, and directness, as opposed to complexity, mysticism, and what the Greeks called *poecilia*. It was an appeal, as Matthew Arnold said, to the sense and the intellect rather than to the emotion. The man who expected the same effect from the Parthenon as from Reims Cathedral was doomed to disappointment. This feature of simplicity and directness was one that especially marked the architecture

of the Greeks, but it was manifest also in their music. Their love of balance, proportion, symmetry, and harmony, and also their subtlety, were manifested above all in their architecture, but it dominated sculpture as well to an extent that it was difficult for moderns to understand. That the Greek artist should have subjected himself with meticulous obedience to the duty of so presenting subtle relations of the parts of the human figure and of introducing the no less subtle curves of the Parthenon, implied a public of marvellous responsiveness and sensibility. The restraint and reserve, again, of Greek art, though presenting such puzzling exceptions as the use of colour in architecture and sculpture, was proverbial. It was above all manifest in the form and movement, the expression and the drapery, of Greek sculpture. The best way to understand this was to place the Attic grave stelæ, with their beautiful calm and reticence in grief, side by side with the monstrous horrors of the Campo Santo in Genoa. No more perfect example of Greek restraint in architectural ornament could be found than in the north door of the Erechtheum, which one could gaze upon for hours with exquisite enjoyment.

* * *

State Garden Villages.

Not since the foundation of Letchworth, says Mr. Ewart G. Culpin in the February issue of "Garden Cities and Town Planning," has there been so much hope and enthusiasm for the Garden City movement as there is to-day, in consequence of the issue of the Departmental Committee's report on the settlement of discharged soldiers and sailors on the land in England and Wales. The report emphasises the physical deterioration in the large towns as shown by recruiting returns, and adds: "We fear that the growing tendency to move to large centres of population—a tendency which is not confined to this country—is likely to be more and more stimulated by the development of town attractions and facilities of locomotion, and can only be counteracted by a revival of agriculture, together with an improvement in the existing conditions of rural life." The proposal, therefore, is to establish small holdings, colonies of a minimum of a hundred families, with capable supervision and necessary subsidiary industries, on land acquired by the State and let to the small holders. It is proposed that the tenant shall not be charged with the cost of education, nor with a sinking fund for the purchase of the land, which is to be a State investment. There is to be preliminary training before the tenant goes to his small holding, and there is to be adequate instruction when he is there, and not only he, but his wife and his women-folk will be trained and provided for. It is proposed first to start three pioneer colonies at a cost of about £300,000, and to ask for a grant of two million pounds to provide for farms. It is suggested that the County Councils should be assisted in providing similar holdings, and that some alteration be made in the existing Small Holdings Act. Apparently, Mr. Culpin continues, according to newspaper reports there is to be opposition from some agricultural circles to the very idea of establishing small holdings at all. "In the absence of knowledge as to the status of the objectors, it is difficult to know what value is to be placed upon their objections. A good deal of opposition to small holdings has been born of prejudice, and, because of the failure of experiments here and there, the whole movement has been discredited. There has not yet been a full trial of the proposal, and I am convinced that, when the results of improved methods of cultivation are better known, there will be a change of attitude. But apart from that, it must not be forgotten that a more extensive and intensive cultivation of the soil of England has to be secured

NOTES OF THE MONTH.

in order that we may reduce to the lowest possible limits the importation of food supplies to this country. . . . It is suggested that buildings erected under the Small Holdings Act shall be exempted from the operation of local by-laws, and here is a matter where great caution is required. Having spent a great deal of time during the last ten years in exposing the irrational rigidity of local by-laws, one naturally has every sympathy with proposals to facilitate progress: but once the door is opened to the erection of wooden cottages with an estimated life of 30 years, and adapted cottages at that, it is difficult to estimate how wide the opening may become. If County Councils are allowed to put up converted hutments, a cry of unfair competition is almost sure to be raised, and it will become very difficult to refuse the claim of the ordinary agricultural landlord to provide similar accommodation. For it is proposed that, in order to decrease expenditure upon this scheme, the War Office should hand over the hutments, which are being used by our soldiers now, for conversion into cottages and farm buildings for small holders. With regard to farm buildings there is of course no difficulty, and the suggestion is an excellent one: but just how far it is going to be possible to provide attractive cottages it is difficult at the moment to say. A military hut has never struck one as being the last word in comfort, and although it has met the requirements of the military position, it may by no means suffice for small holdings. But this again is a matter for expert consideration, and it is quite possible that a satisfactory solution will be found. There is nothing inherently wrong with wooden cottages, and there is no reason why they should not be treated just as architecturally as those built of brick and stone. There are many charming

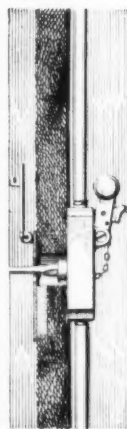
settlements where hardly anything but wood is used, and I believe that some of the temporary cottages which have recently been erected for naval or military purposes have been excellently treated, and present quite a pleasing appearance. The whole point is that the provision of cottages has got to be as seriously considered as every other part of the proposals, and if only those who have spent the last few years in studying it are given an opportunity of helping, their advice should prevent many a mistake."

* * *

Charing Cross Railway Bridge.

Since it has been made clear that the work of strengthening the Charing Cross railway bridge is not to be undertaken until after the War, the joint plea of Mr. Ernest Newton (who, by the way, has just been elected a member of the Athenæum Club), as President of the R.I.B.A., and Sir Aston Webb, as Chairman of the Council of the London Society, that the proposal should likewise be postponed until it can be fully and carefully considered, is entirely reasonable, and can be supported without reservation. For more than fifty years Hawkshaw's lattices have blasphemed against the amenities of the Thames. In 1863, when the utilitarian conception of commerce and traffic filled the public mind to the exclusion of all refinement; when the river was regarded as little better than a sewer, and was therefore shut out of sight by the "mean hovels and black coal wharves" huddled upon its banks; and when the idea of an Embankment was regarded as a visionary project, this ugly bridge conformed to the spirit of the times. It is now demonstrably an anachronism which should not be perpetuated.

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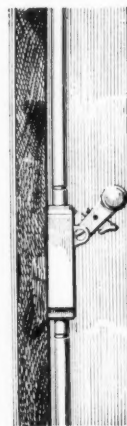
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NOTES OF THE MONTH.

The late Mr. Charles Hadfield.

Mr. Wilfrid Randolph, an old pupil of the late Mr. Charles Hadfield, the well-known architect of Sheffield, who died on March 22nd, in his seventy-sixth year, writes of him in the *Sheffield Telegraph* that his most characteristic work was of a somewhat specialised kind, namely, that upon which, whether civil or ecclesiastical, he could bring to bear his wide and sympathetic knowledge of mediæval design. Probably he owed something of his happy touch to the influence of the late J. F. Bentley, with whom he was on terms of friendship. Between 1870 and 1888 Mr. Hadfield cultivated the Perpendicular and Tudor phases of Gothic with singular faithfulness to precedent. "Amongst the earliest instances were the charming series of Catholic elementary schools in Sheffield (St. Wilfrid's, Heeley; St Edmund's, Sheaf Gardens; and others), together with the picturesque little country church at Wath, and the larger one at Handsworth. More conspicuous were such local buildings as the Corn Exchange and Church Gates Buildings. The last-named certainly stands among the most successful examples of modern Gothic street architecture. It must not, however, be supposed that the Gothic work of Mr. Hadfield was confined to one period or style. A notable instance to the contrary occurs in the small tower oratory in St. Marie's Catholic Church at Sheffield. This is a charming and original composition of a flowing Decorated character. . . . Another freer variation of style may be noted in the several small school chapels, etc., at Derwent and elsewhere in Derbyshire, where Mr. Hadfield delighted to adapt to the purposes of the moment the homely character of the local sixteenth- or seventeenth-century work." Mr. Randolph adds that among

other important designs executed by Mr. Hadfield were the chapels of St. Ignatius, Preston; the Great Northern Hotel, Leeds, before the fire there; the church at Bootle; St. Mary's Church, Wombwell; Cairns' Buildings, Sheffield; the rebuilding of Thornbridge Hall, Bakewell; and the Sheffield Royal Hospital.

* * *

The Development Plan for London.

The London Society state in their annual report that they have now seven architects steadily at work on the Development Plans of Greater London under the direction of gentlemen who have given up much of their time for this purpose. The committee in charge is now constituted as follows: Sir Aston Webb, K.C.V.O., C.B., R.A., chairman; Mr. Carmichael Thomas, Mr. Raymond Unwin, Professor Adshead, N.W. Section; Mr. Arthur Crow, N.E. Section; Mr. W. R. Davidge and Mr. Herbert Shepherd, S.E. Section; Mr. H. V. Lanchester, S.W. Section; Mr. H. J. Leaning and Mr. W. E. Vernon Crompton, N. Section; Mr. David Barclay Niven, S. Section (Mr. Niven is also superintending the S.W. Section while Mr. Lanchester is in India); Mr. Lawrence Chubb and Mr. Basil Holmes, Open Spaces; Mr. Robert Atkinson and Mr. E. Guy Dawber. Mr. A. E. Richardson has had entire control. The Society are working in cordial co-operation with the R.I.B.A., and have been accorded the full sympathy and assistance of the borough councils. Colonel R. C. Hellard, C.B., of the London Traffic Branch of the Board of Trade, has also given his services. The cost of the plan will be about £1,000, of which at least £100 has still to be raised.

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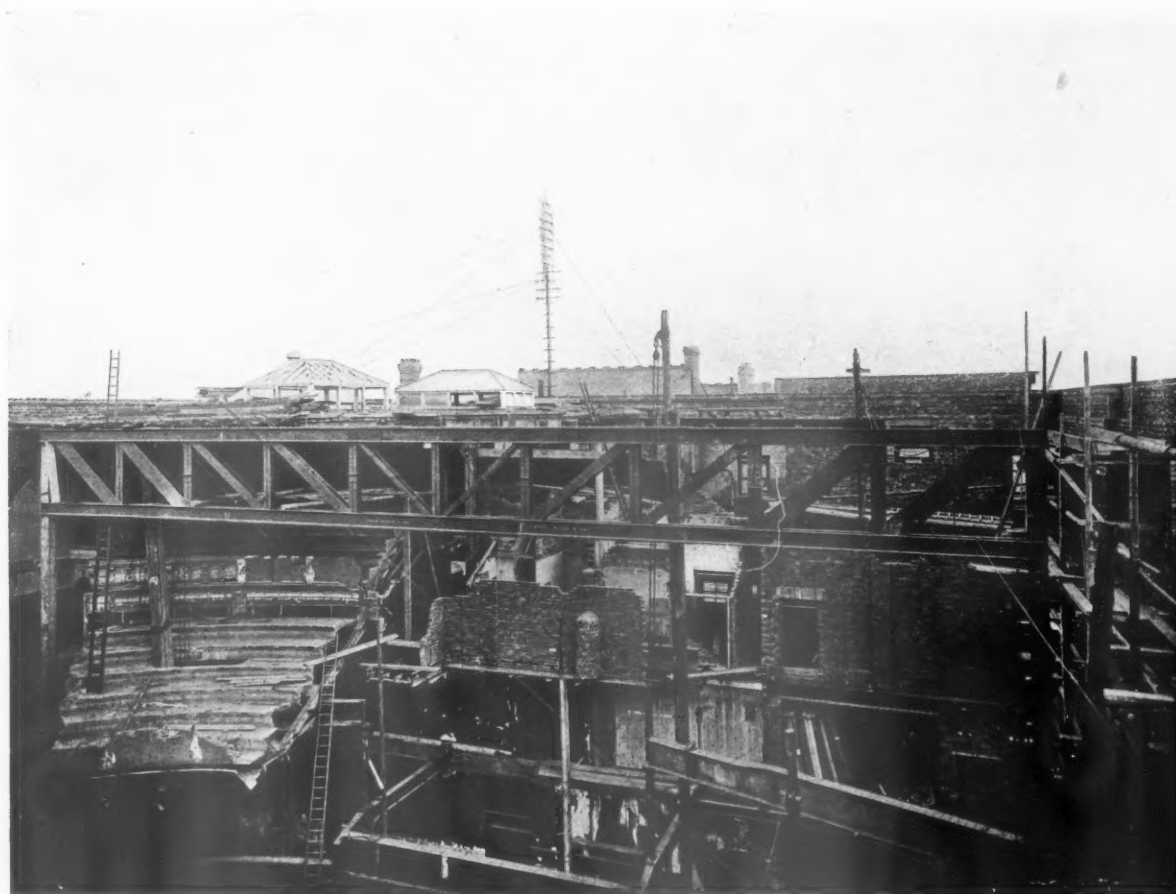


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NOTES OF THE MONTH.

Building Terms in English and French.

For the rebuilding of the devastated areas in France and Belgium, enormous supplies of all kinds will be required, and it is naturally to Great Britain that our French-speaking Allies will turn, at the outset, for the building materials, machinery, and equipment necessary to reinstatement. Upon the manner in which this first aid is rendered by our manufacturers and traders; upon the quality and fitness of the supplies; upon price and terms of payment; upon promptness of delivery; and, above all, upon a studious endeavour to meet in every particular the special requirements, will depend our hold upon this fresh field for enterprise. At the outset, our manufacturers and traders are confronted with a peculiar aspect of the language difficulty. They at once discover that the knowledge of French which serves well enough for ordinary business correspondence will not suffice for the new circumstances. Hitherto British builders, manufacturers, and merchants have had but little intercourse with France and Belgium, and consequently the technical terminology relating to building is unfamiliar. Nor can it be obtained at all adequately from the ordinary French-English dictionaries. To meet this initial difficulty, Messrs. Technical Journals, Ltd., 27-29, Tothill Street, Westminster, have issued, price one shilling, "A Pocket-book Glossary of English-French Architectural and Building Technical Terms," which, while it does not pretend to be exhaustive, renders invaluable help by presenting, in the handy form of a pocket-book, a working list of technical words and phrases, in English and French, most commonly in use in the building and kindred industries. A short list of commercial and business terms is added.

The Practical Exemplar of Architecture.

In the ARCHITECTURAL REVIEW for March a measured drawing and a photograph of a window in Leominster Church were reproduced. A correspondent writes to point out that Leominster is in Herefordshire, not Gloucestershire, as stated.

* * *

R.I.B.A. Council to remain in office.

At a special general meeting of the Royal Institute of British Architects held on March 13th, it was resolved that application should be made to the Privy Council to sanction the suspension of the by-laws governing the annual election of the council, the standing committees, and the hon. auditors, so that the officers elected in June 1915 shall remain in office until June 30th, 1917.

* * *

A Marble Sanctuary.

At St. Peter's Church, Hove, a striking example of marble-work has been carried out in the sanctuary by Messrs. Walton, Gooddy & Cripps, Ltd., of London, N., to the design of Mr. Claude Kelly. The altar is of "second statuary" with black marble steps, the front being inlaid with brèche sanguine marble and onyx. Around the walls are pilasters of Greek cipollino 20 feet in height, with Tinos marble responds. The apse is lined with Verona red marble in segments, black and white chevron being used effectively at the joints, and the floor is of "second statuary" with cipollino, brèche sanguine, and veine fantastique marble.

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